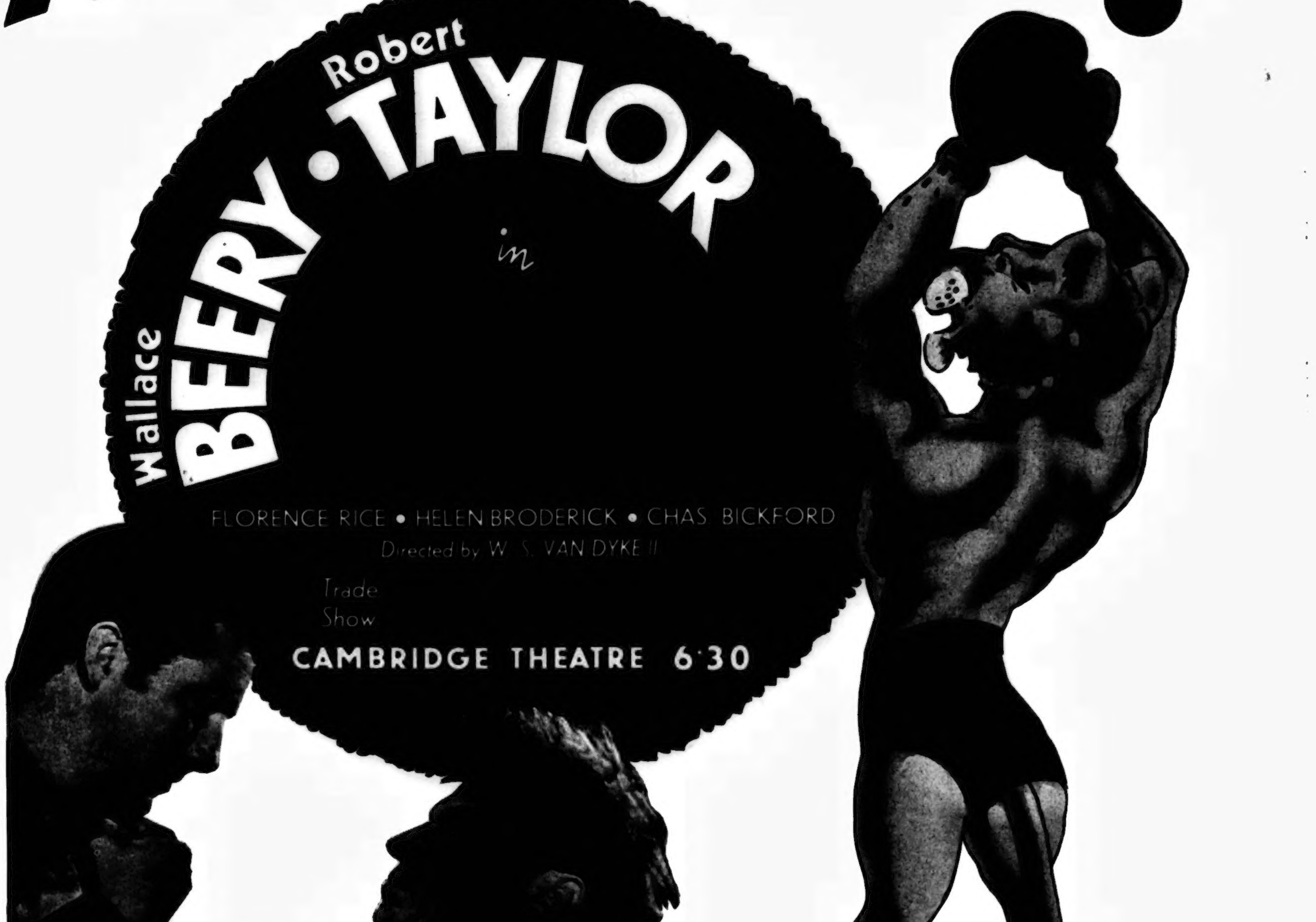
Kine WEEKLY

THE NON-FLAM INQUIRY

See page 3

IT'S A K.O.... AND it's O.K!



Wallace BEERY · Robert TAYLOR

in

FLORENCE RICE • HELEN BRODERICK • CHAS. BICKFORD

Directed by W. S. VAN DYKE II

Trade Show

CAMBRIDGE THEATRE 6.30

For more excitement . . . .
over please!

5th
ASTOUNDING
WEEK!
THE CITADEL
FILM OF THE YEAR

UNCONQUERABLE!

C.E.A.
GENERAL
COUNCIL
REPORT
See page 15

Kinematograph WEEKLY

No. 1657 Thursday, January 19, 1939. Vol. 263

CARDIFF
PROTESTS
AGAINST
FREE SHOWS
See page 12

GOVERNMENT NON-FLAM INQUIRY

C.E.A. Evidence Before 1909 Act Advisory Committee

SMALL HALLS MAY EVADE LICENSING RESTRICTION

Fears that the unrestricted use of non-flam film may cause small exhibitors to evade licensing control by its adoption was expressed by the C.E.A. in its submissions to the Cinematograph Advisory Committee.

The C.E.A. presented a strong case for the control by regulation of slow-burning film.

Instances are adduced of free shows given, with absolutely no safety regulations introduced, in halls with hopelessly inadequate exits on floors only accessible by stairs from the street level, and with chairs or forms loose, thus hindering speedy exit.

The evidence of the British Sub-Standard Film Association was not submitted on the date originally arranged owing to lack of time available on that date for its presentation.

The British Film Institute report was considered by the Governors on Tuesday and will be further considered at a meeting to be held early next month.

For some considerable time past, the C.E.A. statement begins, the Association has been very much concerned with the complete lack of control exercised over so-called "non-flam. film exhibitions" from two aspects—namely: (a) public safety, and (b) preferential treatment by licensing authorities to the detriment of our business.

The report summarised reads:—

When we heard that the question of lack of control had been raised by one of the principal corporations of the country—we believe that it was the Birmingham County Council—and that their representations were being supported by other corporations, we were glad of the opportunity to submit our views.

We are naturally interested, but we deprecate at the outset any suggestions that this matter has been brought to you as a Trade agitation, when we understand the facts to be that the question of control necessary for public safety was raised by a municipal corporation. . . .

No Non-flam. Standard

The expression "non-flam." has no significance. There is no specification of what constitutes "non-flam." Anyone has only to say "16-mm. non-flam. stock" and his word is accepted without question. The so-called "non-flam." may have a 50 per cent. ignitable content, but no one bothers or makes any check.

We suggest that you should consider what steps should be taken by the Committee for the institution of a standard specification and what means of supervision should be introduced to insure that all film called "non-flam.," or, more correctly, "slow-burning," complies before it is put into circulation. **To-day there are no checks on these films when in circulation, and it would be extremely easy to substitute copies on any kind of inflammable stock provided they measure 16 mm.**

There has been an enormous increase in free shows due to the development of the portable projector. These, with perhaps two exceptions, are with an anomalous reservation absolutely free from any control or censorship. The two exceptions are the Surrey County Council and the Birmingham City and County Borough, which require a licence which gives them control.

Free Show Conditions

The free show has been developed by makers of portable projectors and has become highly organised. When first started such exhibitions were devoted to a few advertising films which failed to attract audiences in any large numbers. Accordingly, entertainment films were introduced. To-day these free shows consist of a number of good entertainment films with one or two advertising short films introduced.

We understand that the promoters offer a list of as many as 2,000 halls for these demonstrations. Large audiences are obtained by the process of flooding the neighbourhood with invitations. There is nothing cultural or educational about these performances.

[A sample programme designed to advertise a brand of cigarettes is introduced here, six items in which are entertainment and only one advertising.]

Another type of entertainment is frankly commercial. In church halls exhibitions have been given of purely entertainment films for which a charge for admission is made. In some cases recently, a film featuring a popular film star has been shown on a Sunday evening (in places where we are not allowed to open) without interference because, being on "non-flam." film, no licence was required either under the Cinematograph Act, 1909, or the Sunday Entertainments Act, 1932.

Unsuitable Premises

The latest development has been an attempt to introduce these exhibitions into public-houses. Up to the present they have not made much headway, but the promoters openly announce in the Press that because the exhibitions are upon "non-flam." films no licence is necessary under the Cinematograph Act, 1909. They can also show on Sundays without let or hindrance.

The free shows referred to are held in all sorts of clubs and generally any kind of building. Some exhibitions are on first floors. Chairs or forms are loose. Exits are

Continued on page 5

Tommy France, who is just completing a most successful year of office as Chairman of the London and Home Counties Branch

W. LANCS LABOUR PACT IN SIGHT

O'Brien Invited to February Meeting

There was a comparatively large attendance at the annual meeting of the West Lancs branch on Tuesday, attracted no doubt by the mention in the agenda of a letter from T. O'Brien, of the N.A.T.K.E., asking for a meeting to discuss an agreement on the subject of wages and working conditions.

Opinion was in favour of meeting the union, but it was decided, in deference to the reported feeling of members not present, that Mr. O'Brien be invited to the full branch meeting in February.

This would give alleged dissenting members the opportunity of meeting the union representative themselves.

The following officials were re-elected: H. Simpson, chairman; Coun. A. Wiles, vice-chairman; Harry Hargreaves, secretary and treasurer; —. Whitehead, auditor.

A committee was elected: Messrs. Angers, Onda, and Cannon for Preston; Messrs. Addenbrooke and Naylor for Morecambe; Messrs. Hall, Barker and Mellor for Blackpool; Messrs. Dobson and Brennan for Kendal.

FRESH EFFORTS TO REDUCE TAX URGED

BRISTOL REVIEWS YEAR'S WORK

UNLESS exhibitors bestirred themselves the Entertainment Tax would never be reduced, was the opinion expressed by H. F. Wren at the Bristol annual meeting on Tuesday, presided over by F. G. W. Chamberlain.

Reviewing the year's work, the Chairman (F. G. W. Chamberlain) said they had had a very successful year and the membership, which had increased by four, now stood at 139. There had been great activity in the branch, whose scheme for testing the condition of films had been adopted throughout the country.

The air raid precautions films illustrated what Bristol was doing, while the free show scheme put forward by the branch, although not getting sufficient support to make it a national success, had been tried successfully in Bristol.

The Redundancy Battle

Owing to the Barnstaple decision, the branch had not been so active on the question of redundancy, but evidence had been given in the Devizes case.

Other Achievements

An agreement with the N.A.T.K.E. had been brought to a successful conclusion, and other branch activities had been in connection with film grading; the Young Persons Act; the proposed memorial to Friese-Greene.

In conclusion, the Chairman said he was afraid that the coming year was going to be a difficult one owing to the shortage of films and the idleness in British studios owing to the lack of finance which might create defaulters, especially in the matter of shorts.

The real effect of redundancy, he added, was being felt now that the supply of films was diminished, and the eventual loss was difficult to estimate.

The effect upon independents of the contemplated merger of big circuits would call

Continued on page 5 (column 3

LONDON AND H.C. BRANCH ANNUAL REPORT

Poor Summer Film Release Policy

MAKING KINEMAS A SEASONAL BUSINESS

AMONG the matters which the London and Home Counties Branch regards of vital importance, chief prominence is given in the annual report to the question of two supers in one programme.

The restriction of the release of the best product to certain months of the year is also criticised, and it is pointed out that this policy involves a danger of the kinema becoming a seasonal business.

The number of summer reissues is described as an increasing menace.

Notwithstanding rumour of a possible amicable settlement of the seat-price controversy, this is not mentioned in the report, which refers to the taking of "necessary steps to obtain a legal decision on the subject."

The Branch enters upon its 21st year with the record membership of 677.

The annual meeting takes place on Tuesday, January 24.

Referring to the problem of two super films in one programme, the Committee of the London and Home Counties branch states that it was hopeful, having settled the grading question, that a solution could have been found to avoid what "is deemed to be a menace to the Industry," but unfortunately the General Council was unable to agree as to the best method to employ. The question was at present mainly a London one, but provincial members now realise the danger that the system will spread. In consequence, a new committee had been set up by the General Council to deal with this matter only.

The hope is expressed that members would see that it was to their own advantage to discontinue the practice, particularly as they were faced with such a shortage of worthwhile product.

Overbuilding Regrets

The position regarding overbuilding is another matter which is considered to be in a very unsatisfactory state. The recent legal decision had made local opposition more difficult and complicated than ever. The report considers it lamentable that means cannot be found within the Industry to prevent the erection of kinemas in districts already overseated.

Revision of Labour Agreement

A brief review is given of the strike of projectionists and mention is also made of the friendly relations of the branch with the N.A.T.K.E. and the M.U.

It is revealed, however, that these two unions had applied for a revision of the present agreement with the branch, and several meetings had already been held.

L.C.C. Relations

Negotiations with the London County Council occupy considerable space in the report.

The branch was unable to obtain any reduction in the Sunday opening contribution, which would continue on the same basis as heretofore for a further three years, starting January 1.

Nor was it possible to modify the Council's new regulation regarding the use of incombustible screens after June 30, 1939.

Continued on page 5

L.C.C. Not Concerned with Non-Flam Shows

REPLY TO LONDON C.E.A. REPRESENTATION

THE difficulty of obtaining some form of control of the exhibition of non-inflammable film shows is indicated in the reference in the London and H.C. Branch annual report to efforts to induce the L.C.C. to take powers for this purpose. It was represented by the branch that hitherto "non-flam" films have been exhibited in halls where the safety conditions do not apply.

According to the ruling of the Council, it is not concerned in exhibitions in such circumstances, for the policy of the L.C.C. is stated to be as follows:—

(a) If the film in question is, in fact, wholly non-inflammable, and if in connection therewith no public music (other than mere incidental music on the sound track of the film), no exhibition of any inflammable film (including a newsreel) and no other form of public entertainment requiring a licence is to be given, the premises will not be regarded as subject to the Council's licences, and the Council will not be concerned in the matter.

(b) If a non-inflammable film is so exhibited at licensed premises, under the arrangements specified, it is most desirable in the interests of public safety that the precautions indicated in the Council's rules of management for the user of the premises under the Council's licence should still be observed.

(c) While the legal position is as indicated above, the Council views with the strongest disfavour any attempt to exhibit at licensed premises a non-inflammable copy of an uncensored film or one which has not been passed for exhibition either by the B.B.F.C. or by the Council.

TUESDAY'S NIGHT SHOW

Brother Rat

First National. American (A). 89. Directed by William Keighley. Featuring Priscilla Lane, Wayne Morris, and Eddie Albert.

ROMANTIC comedy drama of petticoat influence in the Virginia Military Institute, the West Point of the South. Keen spontaneous acting, eager direction, and ambitious authentic settings, convert national sentiment and humour into crisp light entertainment of universal appeal. With all its laughs it retains the human touch.

Capital light booking.

KINEMATOGRAPH
WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.
Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 50s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

ROUGHSHOD

ONE of those curious conventions that the practical man finds it so hard to understand decrees that the supervising authorities who control this Trade shall prepare their laws and by-laws without preliminary reference to the people who will have to work under them.

If the object were to ensure rough edges on what should be a smoothly finished job, the current procedure is not to be improved upon, but if we look, reasonably enough, for sheer efficiency, it is clear that the policy of our law-givers is not satisfactory.

There are plenty of instances, more particularly in local matters. The L.C.C. in its seat-control move, in which no doubt it was actuated by the highest motives, would have achieved its object with good will and ease, instead of friction and ill will, had its advisers taken the simple course of inviting exhibitors to help in the framing of the conditions which gave such serious offence.

Similarly with the Stonehaven Committee, which is examining the 1909 Act. We in the trade know its shortcomings as well as its virtues; there are plenty of responsible and experienced members of the trade qualified and indeed eager to give their help in bringing the Act up to date, but no indication has yet been given that this help would be appreciated. We know it would be useful, but Lord Stonehaven's committee apparently does not.

Then there is that rather hush-hush body which has been conferring at the County Hall, Westminster, comprising representatives of all the Home Counties. A. Reginald Stamp, Chairman of the L.C.C. Entertainments Committee, presided, and the area covered by the combined municipal and county authorities is 6,253 square miles, with a population of 13 millions.

The subjects discussed ranged over an enormous field, and practically every point raised had a direct bearing upon the professional conduct of our kinemas.

As the toad beneath the harrow knows exactly where each tooth-point goes, so do the members of our Industry realise better than any official the real needs and shortcomings of the regulations governing them.

More important still, from the viewpoint of the authorities, they know the practicability of the many suggestions which are always at the command of the supervising officers, who, however zealous in their duties, cannot be expected to have more than a circumscribed idea of the eventual outcome of their functions.

After all, the whole of our business is a matter of catering, well or ill, for the public. The authorities, through their officials, do not and cannot establish first-hand contact with the patrons of the kinemas; the owner or manager of a kinema, on the other hand, must succeed or fail in accordance with his ability to understand his customers.

It seems so slight a courtesy to ask the Trade to co-operate in its own conduct, and if one considers the advantages of doing so, it is almost incredible that its leaders should be ignored.

It is as our work affects the public that the whole business of local government as well as entertainment is to be judged. An attitude of Olympian aloofness, which presents an industry with cut-and-dried rules from which there is no appeal, is no very sensible position to take up, nor is it likely to encourage the spirit of loyalty which has always distinguished the Trade,

Long Shots

A QUOTA ACT ANOMALY—ASHER'S FUTURE — FRENCH VISITORS — EARLIER "MIKADOS"—AN AIR MINISTRY AUDIENCE—ARTHUR LEE. IN CANADA.

RUMOURS have reached me that the double and treble quota provisions of the Films Act are not functioning too happily, and that representations are being made to the Government for some modification of the clause which insists upon 50 per cent. of quota commitments being taken out in actual [single] footage based on the registered footage.

THE argument is that the more the producer increases his registered footage by the making of double or treble quota subjects, the greater is the single footage necessary to fulfil the 50 per cent. regulation. So that instead of this particular clause proving an incentive to the making of worthwhile product it actually proves a liability.

THE matter is being closely watched, particularly by the American renters, and although it is highly improbable that any decisive action will be taken until the Act has been in operation for at least a year, I think it will be found that there will be a definite slowing down of the present policy of making subjects with a view to world release.

MEANWHILE, it will be found that certain big films instead of being registered for the double or treble quota to which they are entitled, will be labelled with the single ticket, for the reason that the renters will find it more to their advantage to satisfy the requirements of the Act by single quota pictures.

AN American message suggests a realignment of the Korda-Asher tie-up will be announced on their return from their visit to the States. It is unlikely, I hear, that Irving Asher will resume his present association with London Films. The reception given by the Columbia executive to "Q Planes" and "Spy in Black" has been so enthusiastic that it affords a pretty significant hint of the direction of Asher's future producer activities.

THERE has been a lot of talk recently concerning the possible reopening of Lime Grove, but although I understand conversations on this project are proceeding, nothing definite as to their outcome can be expected until the beginning of next month, when the 20th Fox-Gainsborough and G.-B. association begins to function. The advocates of reopening at Shepherd's Bush are fairly strong, and if, as I anticipate they will, they succeed in their plans, the first film to go on the floor will be Gracie Fields's "Sally of the Shipyards," with Monty Banks directing.

THE French film Trade was well represented at the Dorchester Hotel, Park Lane, on Tuesday, when Michèle Morgan, attractive young star of Unity's "Quai des Brumes" (Quay of Shadows), was "at home" to the Press. René Clair, the famous director, Marc Allégret, the producer, who is to start production on "The Thief of Baghdad" for Alexander Korda at Denham in February, and Pierre Autré, the French Trade journalist, were some of the notable personages. Elsie Cohen, Unity's chief, who has just returned from a trip to the Riviera, was the perfect hostess.

ALTHOUGH only 18 years old, Mlle. Morgan is already well in the foreground as a future top-line star—not only in her own country, but here and possibly America. Her performance in "Quai des Brumes," which had its première at the Academy, Oxford Street, W., on Tuesday evening, is highly acclaimed by the critics. She will be seen next in "The Law of the North," and it is possible that later on she will make a film in this country.

A FRENCH film director, with a world reputation enhanced by American critics' award to his "La Grande Illusion," is to visit this country on January 27 to lecture to the British Film Institute. He is Jean Renoir, who has refused several invitations to produce in Hollywood and is determined to remain in France. He speaks no English and his lecture will therefore be in his native tongue.

HE has just realised a long-cherished idea of forming his own production and distribution company, and in future all his films will be distributed by this company—La Nouvelle Edition Francaise. With the help of his many friends he has been able, he says, to raise sufficient capital to make him independent and to ensure that he will be able to produce and distribute at least two films a year. He will commence production on his first film for this company, "La Règle du Jeu" (The Rule of the Game), next month.

ARTHUR LEE

THIS, however, is not the end of the French invasion, for on Wednesday morning D. J. James threw an informal lunch at Kettners in honour of Nicolas Farkas, the eminent French director, who was responsible for "Le Patriote," claimed to be the most important film since "Carnet de Bal," which is having a season at Studio One.

WITH an ear to the ground for outstanding motion picture material for next year, David A. Bader, of the Literary Corporation of America, has just concluded a deal with Sanchez Internacional Story Bureau of South America to change its name to Literary Corporation of South America. Properties Bader will handle coming from the South American countries will run into the hundreds, including plays and books.

THIS is in line with Bader's expansion programme in Europe as well. Pierre Guitry is forming the Literary Corporation of Europe and literary material coming from Europe will clear through this Bader-affiliate group.

THE presentation of "The Mikado" at the Leicester Square Theatre awakens an interesting echo in the files of the KINE., for in the first weekly issue of the paper on May 16, 1907 (after running for some years as a monthly magazine), was an advertisement of a sound version of "the famous opera, 'The Mikado.'"

IT was put out by the Gaumont Company on the Chronophone system, which produced "the only perfect singing and talking living pictures," according to the advertisement. The film, as older exhibitors know, was made to synchronise with a special disc record of the music.

A LATER issue of the KINE. (July 4, 1907) carried an announcement of Walturdaw's "Cinematophone Singing Pictures," among which were some "Mikado" items omitted from the present Technicolor picture. Could the producers of those "Mikados" have foreseen what sound on film and Technicolor would do 32 years after, it would have seemed the work of magicians.

AN interesting point about the Chronophone announcement is the statement that, although the famous opera is barred throughout the United Kingdom, the Lord Chamberlain rules that Chronophone excerpts from the "Mikado" are under no ban whatever and can be shown and displayed without let or hindrance.

FEW films made for sheer entertainment can be exploited for propaganda purposes, but George Formby's "In the Air" manages to evoke enthusiasm for R.A.F. as successfully as it provides hilarity. The R.A.F. co-operated in the making of the film and this led to members of the Air Council and officials of the Air Ministry attending Monday night's prémière at the New Gallery.

SIR KINGSLEY WOOD, Air Minister, was present and the hearty laughter which came from the seats where he and his Air Ministry colleagues were sitting was proof of their unstinted enjoyment of the picture.

WHEREAS, when our American cousins wish to make an Air Force picture they think in terms of the heroic and the thrilling, we on this side achieve our ends by sheer abandoned comedy, making our propaganda strike the note of jolly misadventure.

MY Canadian correspondent tells me that Arthur Lee, former vice-president and general manager of G.-B. Pictures, Inc., has arrived in Toronto to enter the 16-mm. distribution field on a permanent basis with an exchange organisation for the whole Dominion. Sovereign Films, Ltd., Toronto, which was organised as a subsidiary of Empire-Universal Films, Ltd., to distribute 16-mm. subjects, will be absorbed into the organisation to be headed by Mr. Lee, who is well known in the Dominions.

FOLLOWING closely upon the death of another old Lancashire stalwart, Walter Scott, comes news of the death of Capt. G. B. Row, of Bolton, who has given yeoman service to Manchester exhibitors as a C.E.A. delegate in past years.

IT was not difficult when talking to him to picture him in his younger seafaring days doing "master's business" among the islands of the South Seas in his own trading vessel. He was as keen in pursuing kinema interests as in his earlier calling, and will be remembered with warm and kindly feeling.

AS will be noted in the London and Home Counties C.E.A. Report, the attitude of the branch towards the seat-price requirement is one of challenge. Yet there is a chance of an amicable settlement of differences being reached if the more or less private and informal chat between members of the branch and the Chairman of the L.C.C. Entertainments Committee means anything.

I GATHER that a first step towards a rapprochement was made at the London branch dinner last month, which Mr. Stamp attended, and that those who favour a settlement without resort to legal devices used every effort to induce a new frame of mind.

MEMBERS of the executive of the Film Industry Employees' Council met last night (Wednesday) to hear a report from Geo. H. Elvin on the situation in the labour world of the Industry, and to indicate lines upon which the campaign for a higher quota might be conducted. The meeting is of a semi-private nature. and only if a campaign scheme is adopted is there likely to be any news.

WHILE the international situation is far from settled, investors are not likely to turn from promising investments connected with armaments to the engaging but less certain film Industry. Thus, in the opinion of the Employees' Council, only a higher quota is likely to increase the number of films and increase employment

THE party spirit was well in evidence at the National Screen Service annual dinner-dance given at the Westminster Palace Rooms on Saturday. Despite the weather there were some 330 revellers, including members of the staff, their friends, and representatives of various branches of the Trade. It is always a pleasure to witness the happy relation that exists between the executive and staff and to enjoy the hospitality of Paul Kimberley, O.B.E. The occasion this year was all the more pleasurable, for it celebrated the return to health of Mrs. Kimberley after a long and serious illness. This was her first appearance at a public function, and many were the sincere and happy greetings extended to her.

A PLEASING ceremony during the course of the evening was the presentation from the sales staff to Mr. and Mrs. Kimberley, and A. Nye, their popular sales manager. A full report of the function appears on page 62. A word of praise, however, should be given here to the committee, headed by the indefatigable Leslie Eveleigh, who saw to it that everyone had a really enjoyable time.

WRITING with reference to the suggestion of the formation of a group of independents within the C.E.A., T. F. Macdonald, of Sheffield, says: "I am glad to see that the question of the independent exhibitors forming a separate group within the C.E.A. is coming to the front again. The independents have different problems to face from the circuits, who, with their immense buying power, practically control the market, and, we are told, at prices more favourable than those to the independents.

"I SEE no reason why the independent exhibitors of each city should not form themselves into groups (of, say, six, eight, or ten), and each group, according to locality, deal with the renters whose products suit their particular class of patron. We occasionally see first run extended to three or four weeks, taking all the cream and leaving the 'skim' for the later runs, although the same terms are charged. I see no reason why reduced terms should not apply to succeeding runs as in the open market days." THE STROLLER.

Close-Ups

By

Screencomber

SEAT USES OF ADVERSITY

"SWEET are the uses of adversity," they say, and there is no reason why you shouldn't turn even the seating plan to advantage. You go about it this way. First display a huge seating plan, an illuminated one, outside the theatre with loud-speakers to broadcast a commentary on the lines of the big football games. Here is a typical example of what I mean.

THE GAME'S A-SEAT

"HELLO, folks, this is your favourite commentator, little old Screencomber, speaking to you from the Palace-adium. . . . It's a grand evening, people, and I think we can look forward to an exciting game. . . .Well, on your toes . . . it looks like things are just starting . . . here comes Snaithwaite Snatch, ace seat-snatcher of London's West End. . . .

Get ready, people, he's at the box-office, and now the fun's started. . . . Looks like he's out for action to-night . . . there's a struggle started and the cashier can't hold him . . . my, oh, my, he's on form to-night, Zowey! She's sent for the commissionaire . . . just a minute, folk . . .

Snaithwaite standing all quiet at the cashier's, but he's at his deadliest when he's quietest . . . things seemed to have tailed off . . but no! I told you Snaithwaite's at his most dangerous when he's quietest. . . . Whoopee, look out for fireworks, folks . . . HERE COMES THE MANAGER! . . .

All right, O.K., they're talking. . . . They're starting off quiet . . . they're working up . . . they're sparring for an opening . . . looks like Snaithwaite's getting the manager riled. . . . What's it all about? . . .

What's that . . . well, oh, well . . . what superb nerve . . . what cheek that guy has . . . seems, people, that Snaithwaite is demanding a ninepenny, and you all know there isn't a seat priced at less than two-and-four in the whole Palace-adium. . . . Looks like Snaithwaite's gone just a bit too far at last and the game'll be over before it starts. . . . But they're still struggling down there by the box-office and . . . No, it can't be. . . . Yes, it is . . . Get ready for the big thrill, people. . . .

Snaithwaite's broken them down and they're taking his ninepence. . . . My, oh, my, what a man, what a man. . . . All right, folks, we're moving over inside. . . . Square 2! Well, here we are inside, and away in the distance I can just see Snaithwaite being shown down into the front row of the two-and-fours . . . he's seated, but they won't keep him there long . . . he's standing again . . . he's looking round. . . .

Aha, he's seen it, an opening in the three-and-sixpennies. He's pointing to the attendant . . . they're arguing, the other folk are getting restless, but Snaithwaite don't mind a detail like that. . . . I knew it, I knew it . . . they can't hold him. He'll never make it. . . . Square 3, row B.

Square 4 . . . row H. . . . He's almost made it, he's crashing along row H . . . the attendant just missed him by inches . . . was that a thrill or was it? . . . Gee, folk, I wish you were all here to-night

He's up again. . . . He's looking round . . . not an opening in sight. . . . But he's on the move again. . . . What's his game? . . . he's got the attendants puzzled.

Hello, hello, he's making for the door . . he's something up his sleeve, some new play. . . . Square 5 . . . row Z. . . . He's past the last row and nobody making a move to stop him . . . he can't be going home. . . . O.K., O.K., he's on the run again, by a clever twist he's feinted and avoided the attendant, he's half-way up the circle steps. . . . He's through . . . he's through. . . . Square 6 . . . row Z.

Well, here we are in the circle, folks, and Snaithwaite just coming through the door . . . they haven't noticed him yet, but when they do the fireworks will start. . . . Ah, they've seen him and away they go. . . . Snaithwaite's leading easily . . . he's out for a home run. . . . That man's a marvel.

What's this? he's ignoring the five shillings . . . he's out for blood. . . . It's the eight-and-sixpennies he's after. . . . He's made it . . . they can't stop that human cyclone. . . . It's a sit down for Snaithwaite, folks! . . . Row A . . . square 6. . . .

Hey, what's this? . . . he's up again . . . he's calling out loudly; he's complaining . . . seems he's missed the first three minutes of the second feature. . . . He's asking for the manager. . . . He's asking for the proprietor. . . . He's asking for his money back. . . . He's gone for the police . . . the manager's protesting . . . he's pleading . . . he's begging . . . but Snaithwaite's ruthless when he's on the game.

Here come the police, folk. . . . They're speaking to the manager. . . . Snaithwaite's roaring something about the L.C.C. . . . They've done it, people, the bracelets are on the manager . . . the wagon's drawn up outside . . . they're leading the manager . . . away . . . Snaithwaite's got his money back and . . . You guessed it, people . . . Snaithwaite WINS!"

REFUGEE FUND RETURNS

A Promising Start

FIGURES LATER THIS WEEK

OVER three thousand kinemas took part in the effort for Earl Baldwin's Refugee Fund on Saturday last.

The result of the ten per cent. contribution from takings and the collections at kinemas will not be known until the end of the week, but the first post on Monday morning brought to Broadmead House the sum of £600.

Later posts brought cheques and returns in shoals

The KINE. understands that there were some remarkable anomalies, some small percentage amounts being more than balanced by generous collections, while the exact reverse was the case in others.

Districts where unemployment is rife could not be expected to contribute largely to the collections, but the Fascist effort to prevent the Fund from benefitting had very little effect, countered as it was in London by posters issued by the National Unemployed Workers' Movement.

To Sidney Bernstein belongs the credit of pushing forward the effort in association with C.E.A. officials, following his successful appeal to the General Council.

C.E.A. headquarters, and especially W. R. Fuller and F. J. Brown, worked hard to make the effort a success, and from the K.R.S. end, the work of Frank Hill was very valuable.

1939 U.S. FILM BUDGET

£37,500,000 TO BE SPENT

New York KINE Cable from MOTION PICTURE DAILY

1939 *FILM BUDGET estimated* **$150,000,000.**

METRO contributes to cost of "Gone With the Wind," under deal for release of Selznick film.

PARAMOUNT Board authorises the calling of five million Paramount 6 per cent. debentures at par; indications are that company's cash position is over ten million after call.

CHARLES R. ROGERS to make "That Crucial Night," based on Munich parley.

ACADEMY AWARDS banquet is probably March 9.

UNITED ARTISTS meetings on Coast continuing the ironing out of problems of profit sharing plan and release arrangements for Korda pictures.

DIVORCEMENT of theatres from distribution is called for in Nebraska Bill.

1938 *FILM EXPORTS to Britain totalled* **$940,000,** *as compared with* **$774,000** *for* **1937.**

CHANGE OF SHEFFIELD C.E.A. VENUE

In view of the Sheffield C.E.A. annual dinner being held on Thursday night, the monthly meeting, which should have been held on Wednesday, has been deferred until Friday afternoon. It will be held at the Grand Hotel, instead of the King's Head Hotel, as usual, and the time has been altered to 2.30 p.m. The election of officers for the ensuing year will take place.

Sidney Bernstein, who is playing a prominent part in the Trade's effort on behalf of Earl Baldwin's Refugee Fund

Bristol's C.E.A. Annual

Continued from page 3

for greater co-operation and needed careful watching.

Finance Sound

G. H. BLACKBURN (branch Treasurer) reported that the financial position of the branch was very satisfactory. On his proposal, the meeting voted ten guineas for the Trade Benevolent Fund and a similar sum for "Glebelands."

Officers for 1939

A. B. ATKINSON was elected vice-chairman in place of H. F. WREN, who resigned.

On the committee, W. E. SMITH and GEORGE ALLEN were elected in place of J. E. WILLIAMS and GEORGE REES. All the other officers were re-elected.

Entertainment Tax

In the course of the delegate's report H. F. WREN said he had raised the question of the Entertainment Tax, which would come up next General Council meeting.

If the Chancellor of the Exchequer wanted money there was £90,000,000 lying dormant in the hands of the Charity Commissioners, and he could use some of this in the same way as he had used the Road Fund. If exhibitors wanted relief they would have to keep on pressing by making themselves a nuisance.

Junior Employees

On the question of the Young Persons Act, the CHAIRMAN said a deputation had interviewed the local Shops Act inspector, and the information gained was much the same as sent out by head office.

It was doubtful if they still had the option of adopting the Shops Act in place of the Young Persons Act.

Seriously Concerned with Effect of Panic

EXHIBITORS' CASE FOR NON-FLAM CONTROL

Continued from page 3

often hopelessly inadequate. Audiences numbering 200 to 300 are frequent.

Apart from the interference with our business we are seriously concerned with the effect of a panic, as some of the places would become veritable death-traps and the kinema Industry would be blamed for another fire. It is no answer to say that to date there has not been any fatality. For years the kinema Trade was able to point with pride to the fact that there had been no fatality. Then unfortunately we had one.

We have no wish to see exhibitions of slow-burning films increasing in public-houses, but there is nothing at present to check them. We take pride that we have built up a family trade dissociated from the sale of alcoholic liquors.

Our immediate object is to ask you to clarify the situation.

The Panic Risk

If you support the request of some county councils that there should be control in the interests of the safety of the public we endorse that request. We agree that the fire risk is much less once a specification of slow-burning film is agreed and supervised to insure that it is used.

The panic risk remains, and we submit that halls where exhibitions of slow-burning films are permitted should be licensed and subject to the same precautions as those imposed upon ordinary kinemas to prevent panic.

The question of censorship is important. There is no censorship for exhibitions of slow-burning films and we doubt if there would be any remedy unless something amounting to obscenity was shown.

Educational Pictures

We do not wish in any way to interfere with exhibitions of educational films in educational establishments. Whether you think it desirable to retain a measure of supervision is entirely a matter for yourselves to decide. We, however, make no request and, to the contrary, prefer that everything possible should be done to encourage the exhibition of purely educational films. When, however, a programme relies for its attraction upon the inclusion of a number of entertainment films then it should be subjected to the same measure of control that applies to kinemas engaged in the regular purveying of entertainment to the public.

16 mm. in Kinemas

The alternative, which we are not at the moment pursuing, appears to be to clear away present uncertainties and remove all possibility of control from exhibitions of slow-burning film.

The Trade could then consider the reduction of a great deal of its films to 16 mm. size on slow-burning stock and would be able to conduct much of its business free from any control by licensing authorities.

Many of our smaller kinemas would find it extremely convenient to be without control of licensing authorities by adapting themselves for the exhibition of slow-burning films. This is not an alternative of our seeking but one which may be forced upon us if our competitors continue to be treated preferentially.

We should welcome such action as you are prepared to take, or to recommend, to enable you to exercise control over slow-burning film exhibitions, which is as necessary for the safety of the public as that which licensing authorities exercise over us.

Fewer British Films Booked in Ireland

CENSOR'S REPORT SHOWS DROP OF 18

THE annual report of the Irish Film Censor shows a total of 269 British productions, 18 fewer than for the previous period. The report also shows that 12 films were entirely rejected, and 11 others permitted after being submitted to the Appeal Board.

The total number of films presented was 2,214, a decrease of 50 on the number submitted in 1937. The total footage that passed through the Censor's hands was 5,380,861, as compared with 5,651,875.

Drama films of over 2,000 ft. numbered 543. There were 623 of the same type of film of 2,000 ft. and under. General and topical interest films numbered 706.

Of the total number of long films submitted, 410 were passed in their entirety, 110 were cut, and 23 were rejected. In the total of 963 short films, 925 were passed in their entirety, 32 were cut, and six rejected. Of the general and topical "shorts," 28 were cut, as against 36 in the previous year.

Twenty-three films in all were sent to the Appeal Board. In 12 cases the Censor's decision was confirmed, in six it was reversed, and in five the film was passed with cuts. The percentage of rejections in 1938 was 1.2, as compared with 0.95 in 1937.

The number of American pictures submitted increased from 1,172 in 1937 to 1,232 in 1938; 114 educational films were certified for free import, as compared with 68 in 1937.

London and H.C. Looks Back at 1938

Continued from page 3

At the same time, conversations are still proceeding, it being argued there is no necessity for the new regulation, which might prove a hardship to some exhibitors.

The objections of the branch to the new L.C.C. price rule are also reiterated, chief among which was the contention that the Cinematograph Act of 1909 was intended primarily to ensure the safety of the public and that a regulation of the type proposed was an interference with the exhibitor's right as a trader. Moreover, it was pointed out that the new rule was directed solely against the kinema licensee.

On the other hand, the report affords ample evidence of the value to exhibitors of the amicable relations existing with the L.C.C. There are several instances in which the co-operation of officials with the Committee of the branch have resulted in the abandonment of various proposed new regulations and of the modification of others.

The suggested use by managers of microphone attachments for controlling audiences was not proceeded with and concessions in certain cases were obtained in respect to the employment of uniformed firemen.

Safety of Children

The exhibition of warning notices regarding children and A films was suggested to the L.C.C. by the branch, which was thanked for their help in this matter, and seemingly as a return courtesy the Council informed licensees that arrangements had been made by which they could obtain, free of charge, the services of uniformed police to ensure the safety of children leaving kinemas.

Similar happy relations exist between the branch and the Middlesex County Council judging from the acknowledgment made in the report.

Among matters which exercised the attention of exhibitors in the Middlesex area was the exhibition of films in public-houses. Arguments for the control of these shows put forward by the C.E.A. were favourably regarded by the Council.

Further efforts are to be made this year to secure permission for the opening on Good Friday of kinemas in the Middlesex area.

Public desire for the Sunday opening of kinemas continues to grow, and the report notices successful referendums during 1938 in Aylesbury, Billericay, Chiswick, Brentford, Enfield, Epsom and Ewell, Esher and Finchley.

Officials Thanked

The report concludes with an expression of thanks by the Committee of the Branch to the Chairman (T. France), Vice-chairman (A. S. Moss), Hon. Treasurer Major A. J. Gale, for their able services, and to the Secretary (Arthur Taylor) for his "continued attention to Branch affairs."

The Money Year

The financial statement for 1938 shows the subscriptions remitted from head office to have been £2,422 4s. 1d. War Loan interest and bank interest make a total of £2,582 19s. 1d., as against £2,400 6s. 4d. in 1937.

The balance carried to balance-sheet is, however, less, due to abnormal expenses during the year, the figure for 1937 being £607 14s. 5d., and for 1938 £250 10s. 3d.

The main items responsible for this diminution were Summer Conference expenses, £214 5s. 4d., and income tax for three years, £329 2s. 9d. Electrical Trade Union Strike expenses, £207 6s. 4d., are nearly balanced by "Reparation in respect of action during strike," £200.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 19 AND WED., JAN. 25

NEW PRODUCT ANALYSED

DRAMA

Nancy Drew—Detective
The Last Warning
Stand Up and Fight
The Crooked Way
The Night Hawk
The Fifth Round
Duke of West Point
Maternity
Ambush
Blackwell's Island
Boy Slaves
Quai des Brumes
Zaza

COMEDY DRAMA

Little Tough Guys in Society
Pardon Our Nerve
The Great Man Votes

COMEDY

What a Man!

WESTERN

Man From Music Mountain
Lawless Valley

Sydney Howard who stars in WHAT A MAN! which British Lion is Trade showing on January 23 at the Cambridge Theatre, at 8.30 p.m.

Thursday

Man From Music Mountain (*British Lion*)

"U." **British Lion Theatre.** **11 a.m.**

Cast: Gene Autry, Smiley Burnette, Carol Hughes, Sally Payne, Polly Jenkins and her Plowboys, Joan Miller, Edward Cassidy, Earl Dwire. **Director:** Joe Kane.

Gene Autry's new musical Western coincides with the result of the annual exhibitors' poll in England and the U.S., which placed Republic's singing cowboy at the top for the second year in succession. His latest subject presents Gene Autry as a good-hearted cow puncher, who, with the aid of his "sidekick," Smiley Burnette, befriends some city folk who have bought shares in a gold mine adjoining their ranch; among them are Carol Hughes and Sally Payne, two attractive city girls.

"Man From Music Mountain" is one of the most entertaining films in which Autry has yet starred, for apart from the stronger story and better production qualities, the comedy has been strengthened, there is much more action, and the popular Autry is at his best with several new songs which he manages to find time to sing, with the aid of his guitar, in between several pleasant romantic interludes.

Nancy Drew, Detective (*First National*)

"U." **Piccadilly Theatre.** **3 p.m.**

Cast: Bonita Granville, John Litel, Frankie Thomas, James Stephenson, Dick Purcell, Charles Trowbridge, Tommy Bupp. **Director:** William Clemens.

Bonita Granville, who makes her debut as a motion picture heroine in this production, has the title-rôle—that of a young schoolgirl who gets involved with a gang of crooks and is eventually responsible for bringing them to justice.

Nancy Drew, hearing that an elderly lady, after announcing a gift of $250,000 to a girls' school, has gone to a secret rest home, scents a mystery, and persuades her boy-friend, Ted Nickerson, to help her follow it up. They eventually trace her to an out-of-the-way country estate, where they find she is being kept prisoner, whilst the gang of kidnappers fleece her of her money. The two youngsters are themselves captured by the men, but in the surprising finish they are responsible for the arrival of the police and the apprehension of the gang.

The Last Warning (*General Films*)

"A." **Phœnix Theatre.** **3 p.m.**

Cast: Preston Foster, Frank Jenks, Kay Linaker, E. E. Clive, Joyce Compton, Frances Robinson, Raymond Parker, Albert Dekker, Robert Page, Roland Drew, Orville Caldwell, Glen Wilenchick. **Director:** Al Rogell.

Preston Foster and Frank Jenks again enact their popular portrayals of Detective Bill Crane and his bland assistant, the ace sleuths, who wise-crack their way through another dangerous and enigmatic case.

The irrepressible couple are called in to investigate a character called "The Eye," who harasses a society boy and his sister with threatening letters, which find their way into rooms locked on the inside. An irascible executor of a huge estate, a blackmailing butler, a dark and mysterious feminine secret agent, a menacing fortune-hunter and a frivolous blonde are but a few of the suspects.

Two killings, a kidnapping and a tense murder search in the darkened estate grounds lead up to the spine-chilling climax which marks the solution of the crime tangle.

Stand Up and Fight (*M-G-M*)

Cambridge Theatre. **6.30 p.m.**

Cast: Robert Taylor, Wallace Beery, Florence Rice, Charley Grapewin, John Qualem, Clinton Rosemond. **Director:** W. S. Van Dyke.

The opening fox hunt of "Stand Up and Fight" sets a speed which continues through two fist-fights between Taylor and Beery, a bar-room brawl, a battle between railroad and stagecoach employees, a wagon wreck, two gunfights, a jail dynamiting, and the final race between one of the early B. and O. trains and a stagecoach.

Taylor, a bankrupt Maryland aristocrat, embroiled in a fight, seeks revenge and hires out as an investigator for the railroad to prove Beery, manager of the Bullet Transportation Line, owned by Florence Rice, is guilty of slave-running in Bullet line wagons. Beery, believing himself in league with abolitionists, is running slaves, but they are being secretly resold instead of being freed. Taylor breaks up the illegal traffic, becomes a division manager for the railroad and weds Miss Rice, owner of the defunct coach line, who gives her wagons to Beery and Miss Broderick, her "Aunt Amanda," to drive farther westward to seek a new life in Missouri.

Little Tough Guys in Society (*General Films*)

"U." **Phœnix Theatre.** **8.30 p.m.**

Cast: Mischa Auer, Mary Boland, Edward Everett Horton, Helen Parrish, Jackie Searl, Peggy Stewart, Harold Huber, David Oliver, the Little Tough Guys, Frankie Thomas, Harris Berger, Hally Chester, Charles Duncan, David Gorcey, William Benedict. **Director:** Earle Kenton.

"Little Tough Guys in Society" shows what happens when a dizzy society mother —Mary Boland—"adopts" a bunch of alley kids, played by Universal's gang of little ruffians, as companions to her cynical and indolent son—Jackie Searl—on the advice of her eccentric psychiatrist, Dr. Trenkle—a part which affords Mischa Auer exceptional opportunities to display his well-known comedy talents. Edward Everett Horton is seen as a dignified English butler, who is horrified by the human avalanche, which creates havoc in the elegant Long Island mansion, while Helen Parrish, who rose to screen prominence in "Little Tough Guy," is seen as the rich boy's girl-friend, who gives him up in despair when he insists on remaining in bed all day long writing poetry to her.

Friday

Quai des Brumes (*Unity*)

"A." **Academy Cinema.** **2 p.m.**

Cast: Jean Gabin, Michèle Morgan, Michel Simon, Aimos. **Director:** Marcel Carne.

"Quai des Brumes" ("Quay of Shadows") is now playing with the greatest success in France, and in almost every European country where it has been hailed as "the film of the year." Jean Gabin and Michèle Morgan, it is said, have never given better performances, and Michèle Morgan proves herself one of the finest actresses of the screen.

The story tells how, staying at Le Havre after his desertion from the army, Jean is cared for by Panama at an out-of-the-way inn, and there meets Nelly, who has escaped from her guardian, Zabel. He makes arrangements to travel to Brazil, but meanwhile comes into contact with Lucien (Pierre Brasseur) and his associates, who are antagonistic to Nelly's guardian. Jean finds himself involved in an intrigue, and in an effort to save Nelly from her evil environment, meets disaster and finally, death.

The Crooked Way (*Pathe*)

Cambridge Theatre. **3 p.m.**

Cast: Anne Nagel, Robert Kent, Morgan Wallace. **Director:** Lambert Hillyer.

In this actionful drama an idealistic young lawyer is forced to prosecute his best friend for a crime he did not commit. John Carter, young assistant district attorney, idolises his chief, Dexter Wayne, whose daughter, Patricia, he is going to marry. But when Big Bill Anderson, racketeer, comes to town, the public wants to recall Dexter Wayne because he is powerless to put the gunman behind the bars because of lack of evidence. So Wayne takes the one way out; he turns criminal and joins up with Big Bill. But a transcription is made of their meeting and Wayne is arrested for accepting a bribe, with John acting as district attorney to convict him. Big Bill arranges Wayne's escape from jail, and then plots to kill him. But Wayne warns Carter in an ingenious way, and there is a race against death before the law's revenge catches up with the criminals.

Anne Nagel takes the part of Wayne's daughter, Robert Kent as John, Charles Trowbridge as Dexter Wayne, and Morgan Wallace as Big Bill Anderson.

The Night Hawk (*British Lion*)

"A." **Piccadilly Theatre.** **3 p.m.**

Cast: Robert Livingston, June Travis, Robert Armstrong, Ben Welden, Roland L. Got. **Director:** Sydney Salkow.

A mystery thriller with a background of the San Francisco waterfront, Republic's "The Night Hawk" is an out of the ordinary swiftly paced melodrama, full of action, fights, gunplay.

A gangster's young brother is desperately ill and only an iron lung, which is coming into the harbour on a ship, can save his life. A detective who has been investigating smuggling is arriving on the same boat, but is found murdered when the ship docks, and the iron lung is stolen and held to ransom by rival gangsters. A newspaper reporter, friend of the murdered man, discovers the link between the two crimes, and solves the mystery.

Monday

The Fifth Round (*Pathe*)

"U." **Cambridge Theatre.** **3 p.m.**

Cast: Frankie Darro, Judith Allen, Dick Purcell, Don Rowan, Max Marx, Wilbur Mack, Joseph Girard, Lillian Elliott. **Director:** Howard Bretherton.

This Monogram Eminent Author attraction is the story of two brothers, the elder a prize-fighter. When Red Murphy demonstrates his ability in minor contests he comes in contact with a crooked fight promoter, who matches him with the country's champion, Killer Krause. On the eve of the fight, Red's girl becomes ill and the phoney promoter persuades a quack specialist to tell Red she must have an immediate operation and special treatment at a sanatorium, and that the initial cost is one thousand dollars. Red has not got that amount and unwisely takes up the suggestion of a betting ring, chief of whom is the promoter, that he loses the fight in the fifth round. Red's young brother gets to know about the quack doctor, but not till after the fight has been fought.

The actionful climax shows the crooked promoter and his henchmen being arrested.

Duke of West Point (*United Artists*)

Phœnix Theatre. **8.30 p.m.**

Cast: Louis Hayward, Joan Fontaine, Richard Carlson, Alan Curtis, Tom Brown, Charles D. Brown, Jed Prouty, Marjorie Gateson, Emma Dunn, George McKay, Nick Lukats, William Bakewell. **Director:** Alfred E. Green.

Produced by Edward Small, this romantic drama describes the heartaches and triumphs of a group of cadets enrolled at America's most famous military academy. As the story opens, Louis Hayward arrives from England, where he has been a spectacularly successful athlete at Cambridge, to start life as a West Point Cadet. Accustomed to a goodly amount of pampering by his wealthy parents and society friends, Steve is "meat" for the yearling corporals who proceed to make his life thoroughly miserable and to take him down several pegs. How Steve, along with the other "plebes," goes from one misadventure to another, weathering storms and heartbreak until the thrilling climax, when West Point plays its annual ice hockey game with the Royal Military College of Canada, is told in a series of fast-moving scenes.

Michael Whalen and Lynn Bari in PARDON OUR NERVE, which 20th Century-Fox is Trade showing at the Century Theatre on January 24

Joan Fontaine, who was recruited by producer Small to play the feminine lead after she completed an important rôle in "Gunga Din," is the attractive lady who causes collective fluttering of hearts among the young cadets. Partnered at the beginning of the story by Alan Curtis, she becomes the "heart interest" of Louis Hayward.

What a Man! (*British Lion*)

"U." **Cambridge Theatre.** **8.30 p.m.**

Cast: Sydney Howard, Vera Pearce, Ivor Barnard, Jenny Laird, H. F. Maltby, Robert Adair, Frederick Bradshaw. **Director:** Edmond Greville.

Sydney Howard's return to the screen in this British Lion-Phœnix picture, produced by Hugh Perceval, after his recent record-breaking shows in the West End, presents him in the type of rôle which has made him tremendously popular in the past. He appears as Sam Pennyfeather, photographer, scoutmaster and secretary of the local slate club, but married to Vera Pearce, a socially ambitious woman, who urges him to become a member of the local council. Sam's chances are somewhat minimised by a series of unfortunate incidents when photographing the mayor and council. A donation of £20 to the club, which mysteriously disappears (into the secretary's pocket, is the hint passed round), and a charter, giving the town the right to the local common, gets lost, and the rest of the story is devoted to Sam proving his innocence on the first charge, and obtaining possession of the paper, which will give the town an assured open space for the children.

Tuesday

Pardon Our Nerve (*20th Century-Fox*)

"U." **Own Theatre.** **11 a.m. and 3 p.m.**

Cast: Lynn Bari, June Gale, Guinn Williams, Michael Whalen. **Director:** H. Bruce Humberstone.

"Pardon Our Nerve" presents Lynn Bari and June Gale as a couple of charming young adventuresses with an uncanny flair for obtaining something for nothing.

At a roadhouse, one of them attracts a waiter because of her likeness to his girl in Minnesota. He is discharged for knocking out the manager, who objects to the girls' impudence, but gets into more trouble when he also floors a champion boxer. A newspaper man suggests that the quarrel be settled in the boxing ring.

Before he can meet the champion he has to beat lesser lights. This he does each time because he is roused to fury by his opponents getting rough with his girl—who intentionally provokes them to do so!

The girls are kidnapped, but it is the unexpected appearance of the ex-waiter's girl friend from Minnesota that brings the film to an amusingly happy conclusion.

Maternity (*British Screen Service*)

"A." **Phœnix Theatre.** **11.15 a.m.**

Cast: Hella Mullar, Therese Reignier, Francoise Rosay. **Director:** Jean Choux.

The story tells of a young farm girl who meets and parts from a handsome traveller during the brief space of an afternoon.

After the birth of her child she obtains a position with a wealthy, but childless couple. They ask her if they may adopt him; realising it will be best for the child she agrees and goes away alone. Years pass and the boy grows into manhood and becomes a leading figure in charge of an important engineering work near his mother's home.

Hearing of this she goes to visit the scene of her boy's achievement, but on the way she is run over by the car he is driving. In the hospital the boy stays by her, influenced by an attraction he cannot understand. She tells him that long ago she had a son she was forced to leave, and then peacefully and happily she dies.

Lawless Valley (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: George O'Brien, Kay Sutton, Fred Kohler, Sen., Fred Kohler, Jun. **Director:** David Howard.

The story deals in exciting and suspenseful fashion with the daring exploits of a young Westerner to revenge himself on the criminal ranchers who were responsible for his being imprisoned and the murder of his father. There is also Kay Sutton, pretty ward of the crooked rancher, whom O'Brien manages to save from a distasteful marriage, and at the same time expose the rancher and the son as the criminals.

LONDON TRADE SHOWS
are continued on page 16

CHARLIE RUGGLES

IN

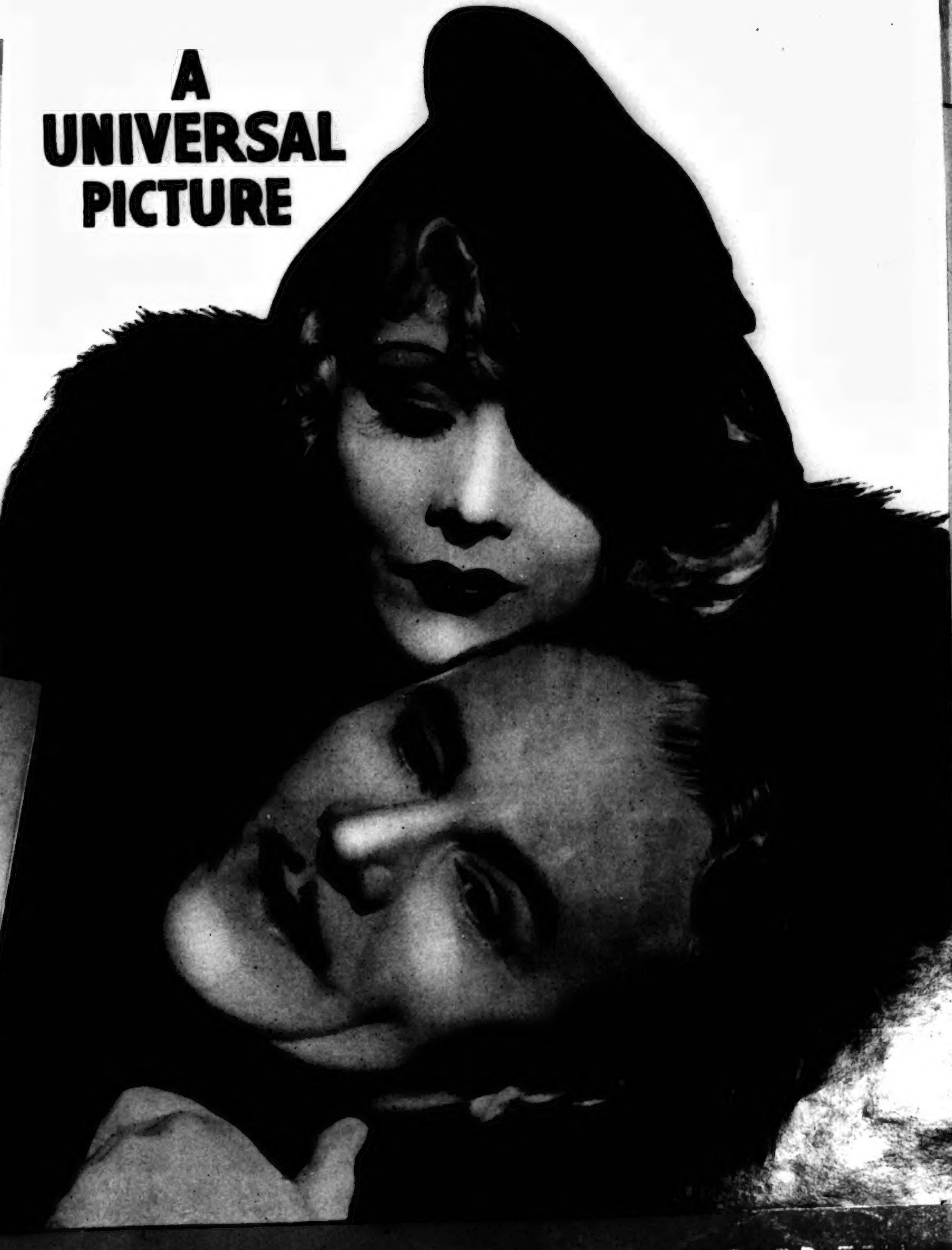
HIS EXCITING NIGHT

WITH

ONA MUNSON
"SLAPSIE" MAXIE ROSENBLOOM
REGIS TOOMEY
MARION MARTIN
BENNY BAKER • GEORGIA CAINE
& STEPIN FETCHIT

Screen Play by PAT C. FLICK, EDWARD ELISCU & MORTON GRANT
Based on the play by KATHARINE KAVANAUGH
Directed by GUS MEINS • Associate Producer KEN GOLDSMITH

A UNIVERSAL PICTURE



PROVINCIAL TRADE SHOWS

BIRMINGHAM	West End Cinema	Fri. 27th January at 10.45 a.m.
MANCHESTER	Market St. Picture Hse.	Fri. 27th January at 10.45 a.m.
LIVERPOOL	Scala	Wed. 25th January at 10.45 a.m.
GLASGOW	Cranstons Picture Hse.	Wed. 1st February at 10.45 a.m.
LEEDS	Rialto	Fri. 20th January at 10.45 a.m.
CARDIFF	Park Hall	Wed. 25th January at 10.45 a.m.
NEWCASTLE	Grainger St. Pic. Hse.	Tues. 24th January at 10.45 a.m.

GENERAL FILM DISTRIBUTORS LTD. 127-133 WARDOUR ST. LONDON W.1 Telephone GERRARD

The British Library

MISCHA AUER · MARY BOLAND ·

LITTLE TOUGH GUY

and these Little Tough

HELEN PARRISH · Frankie **THOMAS** · Harris **BERGE**
Charles **DUNCAN** · David **GORCEY** ·

Original screen play by EDWARD ELISCU and MORTIMER OFFNER · Directe

GENERAL FILM DISTRIBUTORS LTD.

LONDON TRADE SHOW
PHŒNIX THEATRE
To-night *at* **8·30 P.M.**

PROV

BIRMINGHAM..SCALA THEATRE..THUR. 9th FEB. 10.45 A.M.
MANCHESTER..GAUMONT PALACE..WED. 1st FEB. 10.45 A.M.
LIVERPOOL....FUTURIST....TUES. 31st JAN. 10.45 A.M.

G
L
C

127 - 133 WARDOUR STREET LONDON W

OLAND · EDWARD EVERETT HORTON

GUYS "IN SOCIETY"

these Little Tough Guys
S · Harris BERGER · Hally CHESTER
· David GORCEY · William BENEDICT

· JACKIE SEARL

OFFNER · Directed by ERLE KENTON · Associate producer MAX H. GOLDEN

PROVINCIAL TRADE SHOWS

EATRE..THUR. 9TH FEB. 10.45 A.M.
PALACE..WED. 1ST FEB. 10.45 A.M.
ST....TUES. 31ST JAN. 10.45 A.M.

GLASGOW...PLAYHOUSE...FRI. 27TH JAN. 10.45 A.M.
LEEDS........RIALTO....FRI. 27TH JAN. 10.45 A.M.
CARDIFF.....ODEON....FRI. 3RD FEB. 10.45 A.M.

NEWCASTLE...ESSOLDO...THUR. 2ND FEB. 10.45 A.M.
NOTTINGHAM..RITZ......FRI. 10TH FEB. 10.45 A.M.
SHEFFIELD.....CINEMA HOUSE..THUR. 9TH FEB. 10.45 A.M.

LONDON W.I. Telephone :— GERRARD 7311.

A
CRIME CLUB
PRODUCTION

A
UNIVERSAL
PICTURE

PRESTON FOSTER

The LAST WARNING

FRANK JENKS
KAY LINAKER · E. E. CLIVE
JOYCE COMPTON · FRANCES ROBINSON

Screen play by EDMUND L. HARTMANN
From JONATHAN LATIMER'S *novel* 'THE DEAD DON'T CARE'

DIRECTED BY
AL ROGELL
•
PRODUCED BY
IRVING STARR

LONDON TRADE SHOW: PHOENIX THEATRE, TO-DAY, THURSDAY JAN. 19th, at 3 p.m.

PROVINCIAL TRADE SHOWS

BIRMINGHAM	West End Cinema	Thurs. 26th Jan. at 10.45 a.m.
MANCHESTER	Market St. Picture Hse.	Tues. 31st Jan. at 10.45 a.m.
LIVERPOOL	Scala	Thurs. 26th Jan. at 10.45 a.m.
GLASGOW	La Scala	Thurs. 26th Jan. at 10.45 a.m.
LEEDS	Rialto	Thurs. 26th Jan. at 10.45 a.m.
CARDIFF	Odeon Theatre	Tues. 24th Jan. at 10.45 a.m.
NEWCASTLE	Tatler News Theatre	Wed. 25th Jan. at 10.45 a.m.

GENERAL FILM DISTRIBUTORS LTD.
127–133, WARDOUR ST. LONDON, W.1.
Phone: GERRARD 7311.

MANCHESTER REVIEWS "A DIFFICULT YEAR"

High Rentals the Main Problem

NEGOTIATIONS WITH N.A.T.K.E. FAVOURED

THE keen interest shown in the affairs of the Manchester Branch was illustrated by the attendance of 183 exhibitors at the annual meeting last week. There were also 28 nominations for the 14 vacancies on the committee. Arthur Peel, the Chairman, was re-elected. Considerable discussion arose on the subject of Trade Union negotiation and also on the Lancashire attitude to the Lord Baldwin Refugee Relief Fund. Although criticism was made of the policy of making personal collection from patrons who could not afford to contribute, the meeting expressed sympathy and support of the Fund appeal.

"The past year has been a most difficult one for the Trade generally and particularly for the area covered by the branch," stated **Arthur Peel**, the chairman. "Industry in Lancashire still languishes under the blight that has fallen on cotton, and a sequence of poor quality pictures has been the reverse of helpful, so far as exhibitors are concerned.

"High film rentals still operate harshly on exhibitors and the easing of this burden is one of the major problems before this association."

Mr. **Peel** made a quick survey of the main incidents of the year, particularly to the dispute which resulted in the lightning strike of operators.

£655 for C.T.B.F.

Contributions from the Manchester branch to the C.T.B.F. amounted to the splendid total of £655, of which £211 came from the Trade show and office collections. The penny weekly staff collections in kinemas yielded £218, but much more could be done if kinema proprietors would take up the penny weekly staff collections and more efforts were made in organising Sunday concerts.

Money in the Bank

H. **Lyons** submitted the statement of accounts, which showed income by way of percentage from subscriptions, of £964; expenditure totalled £928, of which £225 was absorbed by expenses of delegates and deputations. The assets of the branch were valued at £572, which was considered very satisfactory, since six years ago the branch was on the wrong side to the extent of £60 or £70.

The balance-sheet was adopted on the motion of the **Chairman**, seconded by H. **Newbould**.

On behalf of the members, the **Chairman** then made a presentation of a pair of binoculars to T. H. Hartley, who for many years had been chairman, and still is delegate, a position which he has filled for about 17 years. Mr. **Peel** paid tribute to the value of the service that had been rendered by Mr. Hartley.

In acknowledgment, Mr. **Hartley** said he was much embarrassed by spontaneity of the gift and was only sorry that his colleague Capt. G. B. Row was not alongside him. Mr. Hartley confessed that, at the outset, he perhaps joined the C.E.A. from a selfish motive. A considerable proportion of his income was derived from kinema investments. It was commonly said that where a man's money lay his heart was. Hence he attached himself to the organisation with the object of working for the amelioration of general conditions and to achieve the objects for which the C.E.A. was formed. He thoroughly enjoyed the work.

Peel Has a Walk-over

Two nominations were received for the chairmanship—A. Peel and A. Caplan. Before the election was proceeded with the **Secretary** said he had been informed there were certain people in the room who had not been appointed nominees. It must be known that such individuals would not be allowed to speak or to vote.

After some further discussion the **Chairman** asked those who were not nominees to leave the meeting.

Then came a surprise. A. **Caplan**, whose name had appeared on the nomination paper, said his name was submitted without his knowledge or consent. "I would not dream of standing in opposition to Mr. Peel," he added, and immediately proposed the re-election of the retiring chairman who, he said, had filled the office with business-like efficiency and in a punctual and tactful manner.

J. J. **McCracken** seconded and thanked Mr. Caplan for his fine gesture. Mr. Peel was unanimously re-elected.

There were also two nominations for the vice-chairmanship—J. Mather and H. Newbould.

Mr. **Newbould** explained that someone had proposed him without authority and he wished his name to be withdrawn. He proposed and E. **Cheshire** seconded, the re-election of J. Mather, which was unanimously agreed.

Emery Replaces Lyons

Referring to the nomination for the hon. treasurership, the **Chairman** commented on the favourable state of the balance sheet. H. Lyons (the treasurer) had done his work well and why they should contemplate a change he could not understand.

"I object to those remarks on a point of order," exclaimed W. **Hockman**, who contended it was improper for the chairman to support any of the candidates.

A ballot vote was taken. R. G. Emery was elected with 90 votes against 63 cast for H. Lyons, who has been hon. treasurer for several years.

R. G. **Emery** said he considered the treasurer's job should not be one for life. A new treasurer should be elected every year. He hoped at the next annual meeting someone would be put up in opposition to him. If he were defeated he would not mind a bit. Mr. Lyons and Mr. Emery shook hands.

Three trustees were elected—the chairman, the hon. treasurer and Mr. McCracken.

To Negotiate with N.A.T.K.E.

Recently members of the branch were invited, by means of a questionnaire, to express their opinions on the trade union or unions with which the branch should negotiate (if at all). The **Chairman** announced the result. He said there was a majority of 31 in favour of negotiating with the N.A.T.K.E. for all employees, including operators. Probably in the near future there would be contacts between the branch and the N.A.T.K.E. if approaches were made by Mr. O'Brien.

W. L. **Johnson** asked whether it was obligatory on all members to be bound by these negotiations.

Coun. C. **Whitaker** said if the kinema Trade was worthy of its salt it would pay trade union rates and observe trade union conditions. Any decision reached by the committee should be in the form of a recommendation to all members of the branch.

Presentation to T. H. Hartley

T. H. Hartley, who for many years has been chairman of the Manchester branch, was presented with a pair of binoculars at the annual meeting

E. **Cheshire** remarked that, not being a Socialist, he considered the first duty of the directors of an enterprise was to their shareholders. The trouble with trade unions was that they were always wanting more, and they did not feel particularly concerned whether a kinema was paying its way or not.

J. **Arnison** hoped that the minority within the branch would allow itself to be governed by the majority which had voted in favour of negotiations with the N.A.T.K.E.

"It is no use saying we do not wish to have anything to do with the trade unions," commented T. H. Hartley. Thirty-seven agreements had already been completed by the N.A.T.K.E. He moved

Continued on page 12

CHAIRMEN IN 1939

A. PEEL, of Manchester

W. J. SPEAKMAN, of N. Western

N. Western Move to Stop Gifts to Patrons

ACTION BY JUSTICES TO BE AVOIDED

OBJECTION to the offering of inducements to the public as a means of securing their patronage was voiced at the meeting of the North-Western Branch C.E.A. at Liverpool. R. P. Rutherford presided. A resolution inviting the Birkenhead justices to take action on the matter was not proceeded with, and it was decided to arrange a special meeting of the branch on January 24 to discuss this subject of offering inducements to patrons other than entertainment. W. J. Speakman was appointed chairman and J. M. Cannon vice-chairman of the branch for the ensuing year.

W. J. **McAree** (Plaza, Birkenhead) moved:—

"That the Birkenhead justices be asked to insert a clause in all licences similar to the one endorsed on the Liverpool licences governing the offering of inducements to the public other than entertainment as a means of securing their patronage."

Turkeys Given Away

"Turkeys and other things were given out at Birkenhead the week before Christmas, and I think that sort of thing ought to be stopped," declared Mr. McAree.

If exhibitors competed with each other by giving inducements other than entertainment, the position might become serious. His theatre seated 2,500 persons, and he could offer inducements which, he believed, would attract people from Liverpool.

"I do not care what methods are adopted to stop the practice, so long as they achieve their object."

The **Chairman** suggested that the special meeting of Birkenhead exhibitors was to be called to discuss another matter and they could also decide whether to have a clause in their licences or whether they would voluntarily agree to abstain from holding out inducements.

R. H. **Godfrey** said he had trouble on this question at Widnes. His position would be stronger if he could tell the justices the C.E.A. were opposed to the giving of inducements.

Imbued with Christmas Sentiment

"We at the Ritz (Birkenhead) were perhaps imbued with Christmas sentiments," explained E. H. **Whittell**, referring to Mr. McAree's remark on the giving away of turkeys. "We thought it would be a useful way of creating good will. There was no idea of trying to build up business from the innovation."

As soon as it was brought to their notice they were committing a breach of the regulations, and had acted in a way which was not in the best interests of exhibitors, the scheme was dropped. On behalf of Southan Morris he gave an undertaking that no illegitimate inducements to patronage would be held out.

The question had a wider aspect—when did advertisement become an inducement? If a clause was inserted in licences some magistrates might misinterpret inducements as advertising. They must avoid the risk of the censorship of advertising. Any further load on the back of the already burdened back of the kinema Trade would be serious.

Don't Give More Powers to the Bench

Ald. E. **Trounson** thought it would be a mistake to give magistrates more power than they have got.

Mr. **McAree** said everyone was in agreement that the giving of inducements should cease; the only disagreement was in regard to the method to adopt. A.B.C. and Gaumont-British had given their word, and he accepted Southan Morris's word.

J. M. **Cannon**: I think it is magnanimous of Southan Morris for his representative to come here and admit a mistake has been made and will not occur again.

It ought to be understood that under the Lotteries Act, it was illegal to give goods away on methods of chance. Any exhibitor might notify the chief constable if this was being done in a district where he had a theatre. By doing that, the chief constable was bound to take action.

His company (G.-B.) and A.B.C. were in agreement that it would be wrong to go to any local authority and by asking for a restrictive rule, tacitly admit they could not operate their own businesses in the way they ought to be run. The more restrictions there were, the more difficult it would be for exhibitors to steer clear of trouble.

Eventually it was decided to arrange a special meeting of the branch to be held on Tuesday, January 24, to deal with this subject.

Ex-chairman's Greetings

P. M. **Hanmer** conveyed to the meeting a message from Stanley Grimshaw, whose interests in the kinema Trade Mr. Hanmer has acquired. Mr. Grimshaw expressed appreciation of the kindness and courtesy he had always received, particularly during his year of office as chairman, wished Mr. Dovener success in his candidature for the vice-presidency of the C.E.A., and offered congratulations and best wishes to W. J. Speakman in anticipation of his election to the chairmanship of the branch. He also complimented R. P. Rutherford for the able way he had filled the office of chairman during the past year.

It was decided to write Mr. Grimshaw thanking him for his message and reciprocating his good wishes.

W. J. **Speakman** presented a report of the meeting of the General Council.

Employment of Young People

G. **Dudley West** (secretary) understood the general secretary of the C.E.A. had circularised members with some particulars of the Young Persons (Employment) Act, 1938, together with a statement prepared by Norman Hart.

"The working of this Act appears to be a perfect muddle," added Mr. West.

J. M. **Cannon** said he had carefully studied the Act and was preparing a memorandum which he would hand over to the secretary for the general guidance of members. In Liverpool it was likely that the Shops Act inspectors would be appointed, to deal with the Act. Mr. Cannon briefly outlined some of its requirements.

Presentation

Following the ordinary meeting, the annual general meeting of the branch was held at which W. J. Speakman was elected chairman.

Mr. **Speakman**'s first duty was the pleasant one of handing to Mr. Rutherford, on behalf of the branch, a canteen of cutlery bearing a suitably inscribed plate, and a gold fountain pen and pencil (inscribed).

New Chairman and Committee

Proposing J. M. Cannon (area inspector, Gaumont-British) for the vice-chairmanship, Mr. **Rutherford** said during the negotiations with the trade unions Mr. Cannon had given valuable service to the committee. His nomination was supported by J. R. **Dovener**, W. **Peel Smith** and Ll. **Edwards**. Mr. Cannon was unanimously elected.

G. Dudley West was re-elected secretary and treasurer and was voted a bonus of £50.

Other appointments were:—

Delegates to General Council: W. J. Speakman, R. P. Rutherford, J. M. Cannon, Ald. E. Trounson, J.P., J. R. Dovener and Philip M. Hanmer.

Committee: Chairman, vice-chairman, immediate past chairman and the secretary, C. Adams, B. Allman, J. R. Dovener, C. O. Davies, W. J. Ede, Ald. R. Duncan French, J.P., P. M. Hanmer, P. Inkester, H. E. Radam, W. H. Lennon, R. H. Godfrey, J. R. Saronie, Ald. E. Trounson, J.P., A. Watkin, E. H. Whittell, E. L. Williamson, W. Peel Smith, and the chairman and vice-chairman (R. Halstead and Ll. Edwards) of the North Wales section of the branch.

Back to Monthly Meetings

C. O. **Davies** suggested a reversion to monthly general meetings instead of monthly committee meetings and quarterly general meetings.

Ald. **Trounson** supported Mr. Davies.

After several members spoke in support of Mr. Davies's proposal, Mr. **Dovener** withdrew his opposition. It was decided to hold monthly general meetings.

At the outset of the meeting members stood in silence as a mark of respect to Walter C. Scott, an ex-chairman of the branch, who died last week.

Lord Mayor on Confidence in Kinemas

SPEECHES AT BRADFORD C.E.A. DINNER

THE prosperity or otherwise of the kinema Industry in Bradford was the subject of some good humoured chaff between the Lord Mayor of Bradford (Ald. T. J. Robinson) and J. E. Anderton, the chairman of the Bradford C.E.A., at the annual dinner and dance of the C.E.A., held at the Connaught Rooms, Bradford.

Mr. Anderton, proposing the toast of the Lord Mayor and the civic authorities, suggested that local authorities had yet to realise that new kinemas did not necessarily mean an increase in rateable value. When a new kinema was erected it might mean that the old-established kinemas suffered a reduction in takings and they might not continue their business.

The gigantic task of improving the appearance and developing the centre of Bradford was one of great responsibility, but there were many who looked to the present Lord Mayor to accomplish that task and bring to maturity what he had heard described as Tom Robinson's baby.

The Lord Mayor, replying to the toast, said that Bradford people loved kinemas. "You have all done well and you are likely to go on doing well. Unless they had confidence in the prosperity of Bradford, people would not build new kinemas in Bradford.

"The people who are building new kinemas in Bradford think that Bradford is going to do well, and I think that Bradford is recognised as a great amusement centre. You will all benefit by the erection of these new kinemas and I think you will all be lucky if your rateable value does not go up."

The function was a brilliant success. Dancing took place with R. Gledhill as M.C.

British Quota Subjects Shown Free of Admission

SERIOUS SITUATION ALLEGED AT S. WALES MEETING

General Council to be Advised

FREE presentations of feature films with cartoons which are attracting large audiences in the Maesteg area were discussed by the South Wales Branch of the C.E.A., who decided to make strong representations to headquarters on the subject. At the annual meeting Norman Wright was elected chairman in succession to Sydney Attwood, whose conduct of the chair was warmly commended.

Only two nominations were received for the vice-chairmanship, and following the withdrawal of Archie Jones (Cwmcarn), W. Lewis Smith (Mountain Ash) was unanimously elected. There was a large attendance.

R. DOONER drew attention to a matter which, he said, had been a common practice in provincial towns of late. Bills, advertised as "Cinema Talking News," had been distributed in Maesteg stating that programmes of British quota feature films would be shown at the Town Hall. These included Will Hay comedies and Mickey Mouse cartoons.

"These films are exhibited free of charge, and, of course, large crowds are attending," said Mr. Dooner. "This matter has become very serious and in my opinion head office should be pressed to get in touch with the local authorities to see if these people are complying with the regulations of the Cinematograph Act. Steps should be taken to ban these films."

The CHAIRMAN (Norman Wright): This matter has affected me personally, and is very important. I think it should be taken up in a serious manner with head office.

R. DOONER: Before our licence is granted we have the surveyor, the fire brigade and the sanitary inspector around to our kinemas investigating matters, yet this concern can walk into a building within 24 hours' notice. I think this branch should make a concrete protest.

The SECRETARY (W. J. Fooks) suggested that R. Dooner made inquiries concerning what steps were being taken by the police in the matter, and as to whether the films being shown were 60 mm. He (the secretary) would like as much "ammunition" as possible so that he could make the matter known to the General Council.

A motion by H. V. DAVIS, which R. DOONER seconded, that the branch should send a resolution to the General Council so that it might become part of the agenda, was carried unanimously.

A.R.P. Secrecy

A. B. WATTS gave a brief report on the recent General Council meeting.

Members of the Legal, Finance and Parliamentary Committee who had been considering the subject of A.R.P. in places of public entertainment had been told that they were not to discuss the matter publicly.

He felt that the members would forgive him if he said no more about it, but expressed the hope that the Home Office would lift the ban on publicity so that the branch could know more about it.

Small Exhibitors' Terms

Supplementing the report, Mr. DAVIS said an important matter that came up as far as the S. Wales branch were concerned was small exhibitors' terms. They had been promised that the Negotiating Committee would get to work again and give them a report at the General Council meeting. It was not forthcoming, however, because the Council had been unable to meet representatives of the K.R.S. who had been carrying out business on the Continent and had only just returned. A meeting would be held shortly.

Annual Meeting

Reviewing the branch's activities during his year of office, SYDNEY ATTWOOD reported that the membership of the branch had shown a welcome increase, while attendances at meetings had been the best for many years. He wished to thank the members for the support they had given him, particularly the representatives of the Workmen's Hall. Mr. Attwood referred to the success of the Association in its opposition to the proposed grading of films.

They had never given up hope in their attempt to achieve a reduction in film rentals, and he believed some decision would be arrived at on small exhibitors' terms.

Reference was also made to the agreements reached during the year with the N.A.T.K.E. Negotiations were still proceeding and he hoped that by the end of the term of office of the new chairman everything would be happily settled.

After reminding the members of the honour bestowed upon Isaac Edwards, one of their colleagues, who had been elected Mayor of Merthyr Tydfil, the retiring CHAIRMAN (Mr. Attwood) referred to the fight he had put up for better film recording. They were now promised better prints and better recording, and he was glad to say that now they had no reason to complain about bad films.

The New Chairman

"I really want to say that I have enjoyed every minute of being chairman of this branch," he concluded, "and I hope you will give Norman Wright, our new chairman, the support I received."

NORMAN WRIGHT paid a striking tribute to Mr. Attwood, whose excellent service to the association, he said, would never be forgotten by the members. If only I can live up to the example he has set I am sure you will be satisfied with my work. The new Chairman also paid tribute to Archie Jones, whom, he said, gallantly withdrew as nominee for the vice-chairmanship.

On a vote being taken the following three delegates were re-elected to the General Council: W. Berriman, H. V. Davis and A. B. Watts.

Thanking the members for placing their confidence in the officers elected, H. V. DAVIS said that if they all realised the real work of the association and how it set about it they would appreciate more those who attended to it regularly and earnestly. Personally, he had been a delegate on the General Council since the branch's inception, although as delegates they enjoyed the work, he wished to stress that being a delegate entailed solid service which, however, gave one satisfaction that he was doing something really worth while for the branch and the Trade.

Mr. Davis's remarks were endorsed by A. B. WATTS and W. BERRIMAN.

Dooner Withdraws

R. DOONER (Maesteg), who withdrew his nomination as a delegate, expressed his deep regret to the members on taking such a step, but said he was compelled to do so for personal reasons.

After remarking that personally he was most reluctant to accept the resignation the CHAIRMAN said he could not do otherwise but accept it with profound regret.

It was unanimously decided to re-elect A. B. Watts as hon. treasurer and W. J. Fooks as secretary.

H. V. DAVIS said that he felt the opportunity of paying tribute to R. Dooner should not be allowed to slip. As a delegate on the Council, as chairman, or vice-chairman, he had carried out his duties in a manner that bespoke sincerity and loyalty. He was a man of inexhaustible energy and they all hoped that his faithful service would be resumed in the branch's activity.

Tributes were also paid to the secretary by the CHAIRMAN and W. BERRIMAN, the latter remarking that as one who had passed through the chair he could truly say that they were very fortunate as a branch to have Mr. Fooks as their secretary.

S. ATTWOOD

DEATH OF CAPT. ROW

Manchester Branch Delegate for 17 Years

Capt. G. B. ROW

ON the morning of Friday last, when a presentation was to have been made to him by the Manchester branch of the C.E.A., Captain G. B. Row, who had been a delegate for 17 years, passed away at the age of 73.

The news was communicated by Arthur Peel to the branch meeting, attended by nearly 200 exhibitors, and was received with shocked silence.

Captain Row was one of the lively personalities of the kinema trade. Twenty years ago he was a leader of what was known as the Manchester "Ginger Group," and with a few others assisted in the formation of the now almost forgotten Cinematograph Proprietors' and Managers' Association, of which W. E. Huish was the general secretary. The new organisation did not last long, and upon its demise Captain Row threw himself, with the same energy as he devoted to C.P.M.A., into C.E.A. affairs.

Rarely did he miss a meeting, either of the committee or the general body. For 17 years he filled the office of delegate until January of last year, when, being no longer the owner of a kinema, he was ineligible for office.

Captain Row took over the Gem Picture Hall in Bolton in 1912, and enrolled in the C.E.A. the following year. A speaker of considerable eloquence, he propagated sound views with an energy and persuasiveness that was exceptional.

Arthur Peel, who presided at the Manchester branch meeting on Friday, spoke of the able services which Captain Row had rendered to the organisation. He announced it was the Captain's wish that his funeral should be a very quiet one—no flowers. He desired that any money which members might propose to spend on floral tributes should be given to the C.T.B.E. A vote of condolence was passed.

North-Western Changes of Nominees

AN unusually long list of changes in nominees was approved at Friday's meeting of the North-Western branch of the C.E.A. They were as follow, the name in parentheses being the nominee displaced: Mere Lane Kinema, Liverpool, new nominee D. A. Gordon, director (in place of G. Hobson); Atlas, Rice Lane, Liverpool, A. Cottrell (J. Mahoney); Grosvenor, Stanley Road, Liverpool, D. O'Connor (W. Gandy); King's, London Road, Liverpool, T. Young (C. Mahoney); Victoria, Walton, Liverpool, N. Stancliffe (J. Ellershaw); Odeon, Llandudno, R. H. Dewes, joint assistant general manager (J. Wheeler); Gaiety, Scotland Road, Liverpool, C. P. Hardy (F. Egerton); Derby, Scotland Road, Liverpool, Frank J. Simpson (C. H. Williams); Burlington, Liverpool, C. H. Williams (E. Jones); Tivoli, Buckley, North Wales, J. Ellershaw, supervisor (T. Cummings); Grand, Church Street, Frodsham, P. M. Hanmer, director (S. Grimshaw).

Application for membership of the Regal, Northwich, the new kinema which is owned by Cheshire County Cinemas, Ltd., was approved.

◆

NEW TREDEGAR FIRE

Patrons Leave Without Panic

Three hundred patrons watching the evening show at the Palace Kinema, New Tredegar, last week had an exciting experience when an explosion caused fire to break out in the operating room.

For a brief moment there was perturbation, but without showing signs of panic, the people were able to leave the kinema safely.

When the Bedwellty fire brigade arrived on the scene they found a film ablaze. Despite their efforts the apparatus was destroyed and damage was done both to the operating room and the newly-constructed balcony.

The Palace was closed down some time ago for enlargements and renovations, and was only recently reopened.

BOARD OF TRADE PRODUCTION CENSUS

STUDIO EXPENDITURE IN 1937

THE results of a first inquiry by the Board of Trade into film production in Great Britain during the calendar year 1937 were issued in the *Board of Trade Journal* under date January 12. The figures are provisional and may be amended in minor respects in a Final Report. The summary of results has been compiled from returns called for by the Board from producers and others.

From these it would appear that the total cost of producing films during 1937 was £7,163,000, this sum covering all payments for materials and fuel purchased and used, salaries, wages and other overhead charges properly attributable to the work carried out, including payments for copyrights, hire of studios, etc.

In the table set out, cost of materials, fuel and electricity used (£899,000); hire of studios, equipment and services (£1,064,000); and work given out (£323,000) are subtracted from the total of £7,163,000, leaving a figure described as net output of £4,877,000.

This sum represents a fund from which wages, salaries and other overhead charges have to be provided.

A series of tables are printed in the *Journal* which, because of the fact that completed and incompleted films have to be taken into account, are rather confusing. In Table IIIa, for instance, of films completed in the year of return but not wholly produced in that year, it would appear from the table that 34 films exceeding 3,000 ft. in length, and having a total length of 243,000 ft., cost £1,992,000, an average of £58,588 each, while of films produced wholly within the year there were 143 such films made, costing £3,118,000, or an average of £21,804 each.

It is perhaps less muddling to set out the figures of the General Summary (Table I).

Particulars.	Unit.	1937.
Value of gross output	£'000	7,163
Cost of materials, fuel and electricity used	"	899
Amount paid for work given out ..	"	323
Amount paid for hire of studios, equipment and services	"	1,064
Net output	"	4,877
Average number of persons employed	No.	7,785
Net output per person employed ..	£	626
Number of returns	No.	134

Other statistics of interest are the amount recorded as spent on colour films, £526,000; the quantity of blank film used was 57,749,300 ft.; the average number of people employed per week during the year was 2,607 operatives and 2,503 artistes. A table giving the numbers of people employed during the week ended October 16, 1937, provides interesting material for analysis.

TABLE VA.—NUMBERS EMPLOYED IN THE WEEK ENDED OCTOBER 16, 1937.

Persons employed.	Males.		Females.		Total.	
	Under 18.	All ages.	Under 18.	All ages.	Under 18.	All ages.
Operatives	46	2,649	2	80	48	2,729
Artistes ..	2	3,704	4	421	6	4,125
Administrative, technical and clerical staff ..	115	2,105	21	570	136	2,675
Total ..	163	8,458	27	1,071	190	9,529

The sum of £1,064,000 was paid for hire of studios, equipment and services during the year.

Manchester Annual Meeting

Continued from page 11

that if the branch was asked by the N.A.T.K.E. to participate in negotiations, it would do so and get the matter settled as soon as possible. This motion was seconded and carried.

Support for Dovener

The CHAIRMAN said it was the recommendation of the committee that members should support the candidature of J. R. DOVENER, of Liverpool, for the vice-presidency. He was a capable man, son of a former president, and one who had served the Association extremely well.

Refugee Fund

Concerning the Earl Baldwin Fund for Refugees, the chairman said that a lot of ridiculous statements had been made in certain journals regarding the response from the Manchester district. Perhaps a short statement would clear the air. The branch had recommended—it could not compel—members to support the appeal. At the same time, it was recognised by members of the committee that in certain Lancashire towns dependent upon the cotton industry there was acute distress. Weavers working a 48-hour week and looking after two looms in some towns were receiving an average wage of 25s. per week. How could such people be expected to subscribe to any fund, no matter how deserving it was.

"I could say much about the indifference of people in London to the condition of the Lancashire cotton trade," tartly added Mr. Peel. "Unless something is done for the Lancashire cotton trade, they might have to launch an appeal for us."

Threat by Fascists

The previous Thursday night he was asked by telephone whether collections were to be taken at his theatres. The person who made the inquiry said he was speaking on behalf of a certain union and proceeded to explain that if the kinemas did take part in this campaign, the union would send out men with sandwich boards, asking people to keep away. In another town—Bury—leaflets of a similar import were issued by the British Union of Fascists.

J. J. McCracken (Rochdale) said his company willingly agreed to allocate 10 per cent. of the day's takings.

Coun. B. VIVANTE agreed that patrons did not like collecting-boxes being passed round.

Lack of Information

G. M. MONTANINI asked: Was the Manchester branch supporting this appeal, launched through the London head office, or not? There ought to be unanimity. His company, and no doubt others, were prepared to make over a cheque for 10 per cent. and a sum equivalent to what might be received from a collection, *provided* they felt there was unanimity of opinion amongst exhibitors.

By a show of hands, the meeting expressed its sympathy with, and support of, the Earl Baldwin Refugee Fund Appeal.

Nyman to Visit Manchester

The SECRETARY announced that a film Trade exhibition would be held at the Manchester Central Library from Monday, January 23. K. A. Nyman, president of the C.E.A., had promised to give an inaugural talk on January 27.

Next Meeting

It was decided to hold the next quarterly meeting at Oldham, on Friday, March 31.

Election of Committee

As the result of voting for the committee, the following were elected, in addition to the immediate past chairman, the chairman, vice-chairman, secretary, and treasurer:—J. J. McCracken, H. Newbould, T. S. Dawson, C. W. Fennell, L. Lewis, W. E. Holland, H. Jackson, J. Howard, Coun. B. Vivante, W. Hockman, A. Caplan, and H. Lyons.

There were eight nominations for delegateships. Those elected were: H. Jackson, H. Newbould, T. S. Dawson, A. Caplan, and Coun. B. Vivante.

WORLD WINDOWS

"THE ETERNAL FIRE"

From Vesuvius and the red-hot lava in natural colour, this picture takes you to the wonders of Pompeii, city of the dead, and the symphony of Naples. Presented by F. W. Keller. Produced by John Hanau. Directed by Pietro Francisci and Hans Nieter. Music by Enzo Masetti.

●

"ROME SYMPHONY"

Rome, St. Peter's, the Forum and many other well-known places revealed in colour symphony, including the priceless treasures in St. Peter's. Presented by F. W. Keller. Produced by John Hanau. Directed by Giacomo Gentilomo. Music by Enzo Masetti.

●

"FOX HUNTING in the ROMAN CAMPAGNA"

A typically British Fox Hunt taking place hundreds of miles from home—complete with red-jacketed huntsmen, English hounds and the "tally-ho." Presented by F. W. Keller. Produced by John Hanau. Directed by Alessandro Blasetti. Music by Enzo Masetti.

●

"JERUSALEM"

Jerusalem with the Garden of Gethsemane, the Virgin Mary's Tomb, the Wailing Wall and all the colour of this strange city of contrasts. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau. Music by Dr. Brav.

●

"PETRA"

A city carved entirely out of solid rock, with great palaces, halls, houses richly ornate with delicate carvings, lost for thousands of years in the heart of the desert. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau. Music by Dr. Brav.

●

"BEST SHORTS OF YOUR LIFE"

"Really wonderful photography. Far above the usual run of travelogues. Some of the best interest shorts of your life."—*Stephen Watts*, Sunday Express.

"Colourful travel pictures of the most difficult subjects."—Daily Sketch.

"If you see 'World Windows' outside your cinema you can be assured that the short at least will be first-rate."—Film Weekly.

"Colour work is remarkably good . . . a pleasing novelty."—Daily Film Renter.

Film Editor, H. Nieter

"WANDERERS of the DESERT"

The Bedouins, whose lives make a fascinating picture of a world of which we know little. How the fierce tribesmen combat the dread sandstorms and how they live their colourful lives is told here. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau. Music by Dr. Brav.

●

"ARABIAN BAZAAR"

The richly colourful shopping district and the streets of the leather, metal and wood-workers of the near East. Produced by E. S. and F. W. Keller. Directed by H. Nieter and J. Hanau.

●

"RIVER THAMES"

From a trickling stream to the mouth of the world's most important river, this picture brings you, in river rhythm, the whole story of Father Thames. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau.

●

"RUINS of PALMYRA"

A trek to the middle of the vast Arabian Desert: the ruined city of Palmyra and the nearby Temple of Heliopolis. The life of a desert caravan plus amazing and beautiful places. Produced by E. S. and F. W. Keller. Directed by John Hanau.

●

"LEBANON COAST"

Full of life, colour and interest with its oriental atmosphere, its water sports and surf-riding, its exquisite gardens, the Horse Show, the Oriental Castle, etc. Produced by E. S. and F. W. Keller.

●

Also Two Subjects To Be Announced Later

"DRAMATIC— OUTSTANDING"

"United Artists have a really attractive series to offer. The vivid yet restrained realism of their colour ranks with the best ever seen in any short subject. The 'World Window' series are so outstanding in their field."—To-day's Cinema.

"Make a point of seeing these shorts. They're different. Dramatic variety . . . amazing colour."—Newcastle Sunday Sun.

"The best colour I have seen on the Screen."—*A. Jympson Harman*, Evening News.

Photography, Jack Cardiff

"PREMIERE" PREDOMINATES

SUNDAY CHRONICLE

Film: 'PREMIERE."

Stars: *John Lodge, Joan Marion, Hugh Williams, Steve Geary, Judy Kelly.*

Verdict: Deafening applause. —*At the Regal.*

THIS is one of those rare and stimulating movies where the plot is packed tight within a single episode, like "Rome Express," "Bank Holiday," and "Farewell Again."

"Premiere" is the story of the first night of a new Paris revue, and the entire action takes place between the rise of the first curtain and the fall of the last.

Within this picturesque compass, boxed about by the elaborate mechanism of the revue and made eerie by the legs of show-girls going upstairs and all that, a great many things happen of a most exciting and ingenious nature.

To begin with, the promoter of the show is shot dead in his box. This happens during a shooting act which, for ingenuity of conception, would grace any show, but is unexampled as an opportunity for murder.

The inspector is in the house, sitting with a Doctor Watson who should long remain supreme among his species. His name is Geoffrey Somney, and long may he prosper, for his vacuousness is a perfect joy.

The detective is John Lodge, tight-lipped, gimlet-eyed, and altogether suitable.

The question is—who did it? And since all the chorus boys, plus the leading man, had revolvers at the moment—you do see how difficult it all is.

Not for wild horses would I divulge one word of the plot more than this.

The smaller parts have that perfection of detail which will always distinguish a good film from a bad one.

* * *

I BLUSH to admit that I formed a pretty accurate forecast of who done him in, not from the evidence supplied but because, in a game of this sort, when you see a chap with no part in the quarrel hanging about and acting queer, you can be tolerably certain his real function is to be unmasked as the murderer.

I pass the tip along for what it is worth.

Perhaps I might add that the film is perfectly fair, that it plays the game according to the rules, and that this must be almost the first time I have seen a film which, besides being entertaining and demanding the attention throughout, actually does transfer to the screen the mathematical problem which one gets in the right sort of

It must be the touches that do it. If you ask me, these British films are rapidly getting better than the American.

ASSOCIATED BRITISH
PICTURE CORPN LTD
FILM HOUSE
WARDOUR STREET

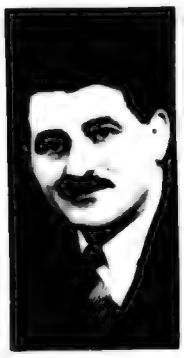
THESE BRITISH FILMS ARE RAPIDLY GETTING BETTER THAN THE AMERICAN

C.E.A. STILL THINK

TALKIE SERVICE CHARGES ARE TOO HIGH

Reductions Welcomed But Do Not Go Far Enough

EXHIBITORS URGED NOT TO RENEW CONTRACTS



K. NYMAN

THE new scale of service charges for Western Electric Equipment was discussed by the General Council of the C.E.A. at its last meeting.

Although appreciation was expressed at the reductions announced it was considered that they did not go far enough.

It was decided to recommend that Branch meetings of Western Electric users should be held and that recommendation for the meetings be forwarded to the committee.

It was reported by the Western Electric Service Charges Committee that immediately following their interview with the company. Western Electric circulated their users notifying them of the following reductions, effective January 1:—

Secondary Rentals

Equipment	New Rate	Old Rate
18, 1C	70/- per week	90/- per week
28X	57/6 ,,	70/- ,,
2C, 2CM, 2A, 2AM ..	50/- ,,	50/- ,,
38X	45/- ,,	50/- ,,
3AS, 3ASM, 3CS, 3CSM	42/6 ,,	47/6 ,,
28, 38, 3C, 3A, 3AM, 4C	40/- ,,	45/- ,,
4A, 4AM	30/- ,,	35/- ,,
Mirrophonic Systems		
10, C10	60/- per week	70/- per week
20, C20	50/- ,,	50/- ,,
30, C30	42/6 ,,	47/6 ,,
35, C35	35/- ,,	45/- ,,
40, C40	27/6 ,,	35/- ,,

The Committee welcomed these reductions, which, however, they considered did not go far enough. The Committee heard of diminution of service visits, but, in fairness to Western Electric, without diminution of efficiency. The service charge, however, was not correspondingly reduced, and upon this point the Committee desired further information from users.

It was pointed out that exhibitors would have to sign for service for the duration of any new lease, and that there was no specification of the amount of service to be supplied by Western Electric, other than that implied by their reputation for maintaining an efficient service. It was considered that economies which could be effected in service should be passed to users.

The view was expressed very strongly that the service charges were altogether too high. If exhibitors did not take advantage of the present situation there would not be another opportunity for a number of years.

Opinions were invited of the Western Electric users upon the present charges.

The Committee strongly urged exhibitors not to renew their contracts for long periods until the efforts of the Association in obtaining further reductions are concluded. Western Electric users are asked to give their assurance to support the policy so advocated.

It was therefore recommended that every branch call a special meeting of Western Electric users to invite their views upon the reductions and to forward to the Committee any recommendations, and also to let the Committee know the extent of the support which they may expect from members individually.

A lengthy discussion took place, and the following points were emphasised by delegates:—

While the reductions already made by Western Electric were appreciated, it was felt that the service charges were still much too high, particularly in view of charges made by other firms for service.

Outgoings Increased

Members were recommended not to sign renewal contracts for apparatus before they knew the specification of service to be rendered.

The President (Ken Nyman) explained that the banker's form received by Western Electric users was merely to modify the original banker's order in the terms of the schedule of service charges. This was merely an instruction to the bank in future to pay £3 10s. instead of £4 10s., and so on, but it did not constitute any agreement with Western Electric.

General agreement was expressed that the matter should be very thoroughly considered at branch meetings, and the report was received and adopted.

NORTH WALES C.E.A. MEETING

Business Mainly Formal

Yesterday (Wednesday, January 18) the North Wales Section of North Western Branch of C.E.A. held a meeting at the Victoria Hotel, Llanwrst, following a Trade show of "Storm Over Bengal," which was presented by the British Lion Film Corporation, Ltd., at the Cinema, Llanwrst.

After the Trade show the film company entertained the members of the association to luncheon at the Victoria Hotel.

The main business of the meeting was formal, consisting of reports of general council meetings, the annual meeting of the North Western Branch, and correspondence with county councils, concerning the showing of slow-burning films at premises other than kinemas.

After the meeting members of the section were the guests of E. H. James at tea.

ENTERTAINMENT TAX CAMPAIGN

For Discussion At Feb. Meeting

QUESTIONS were asked at last week's meeting of the General Council of the C.E.A. in reference to Entertainments Tax reduction and it was stated that the matter was down for consideration in February by the General Purposes Committee. The President (Ken A. Nyman) presided.

The report of the Legal, Finance and Parliamentary Committee which was printed in last week's Kine was adopted.

The President reported that he had a very pleasant announcement to make—a member of the Trade had been honoured in the New Year's list. He referred to W. J. Gell, who had had the C.B.E. conferred upon him.

It was agreed unanimously that the congratulations and pleasure of the General Council be forwarded to Mr. Gell.

Variety Artistes' Benevolent Fund

A letter of thanks for the donation of £250 which the C.E.A. had made to the Variety Artistes' Benevolent Fund was read with appreciation.

The General Secretary stated that he had also received a letter of thanks and a telegram containing the season's greetings from the Variety Artistes' Federation in the same connection.

Election of Members

A ballot was taken and members duly enrolled.

A discussion ensued on the subject of nominees and the rule governing their election.

It was moved by Coun. R. E. Richards, seconded by Ald. E. Trounson, and agreed:—

> "That the Legal, Finance and Parliamentary Committee consider the reconstitution of rule."

R. P. Rutherford

R. P. Rutherford wrote a letter of thanks for the good wishes sent to him for a speedy recovery after an operation for appendicitis.

Resignation of S. Grimshaw

A letter was received from S. Grimshaw, of the North-Western branch, tendering his resignation from the General Council on account of having sold his kinema interests. He expressed his thanks to his friends on the Council for many happy times and his regrets at leaving them.

The President proposed, and it was agreed, that a letter of appreciation for his services be written to Mr. Grimshaw.

Dual Supers

It was reported that the committee appointed to interview the circuits on the subject of two super films on one programme had met, formulated its procedure and, during the coming month, would be seeking interviews as agreed.

Obituary

The General Secretary referred to the death of Walter Scott, for many years a delegate of the North-Western branch. During recent years his health had not been good, and in many respects it was a happy release that the end had come. Members would remember a very active and pleasant association with him and would no doubt wish to express their sympathy with his wife and son.

It was agreed to write to Mrs. Scott as suggested.

BIRMINGHAM ANNUAL MEETING

Lord Mayor as Guest at Dinner

Originally fixed for Friday last, the annual luncheon and annual meeting of the Birmingham and Midland branch of the C.E.A. will take place to-morrow (January 20). Both gatherings will be held at the Midland Hotel, Birmingham, as usual, and the principal guest at the luncheon will be the Lord Mayor of Birmingham, Ald. J. Crump.

C. M. Woolf Stands By Quality

CONCERNED AT DESIRE TO STAMPEDE GOVERNMENT

C. M. WOOLF

AN interesting contribution to the discussions on The Films Act was made last week by C. M. Woolf, who expressed his concern at the signs of a desire to stampede the Government into increasing the Quota. Quality rather than quantity, he contended must be the basis of any lasting success of British production.

Mr. Woolf, speaking at a luncheon held in connection with the première of "The Mikado" at the Leicester Square Theatre, declared that British films were beginning to attract recognition in other countries; among them a film ("Pygmalion"—Ed.) for which he was somewhat responsible which was creating records not only in this country, but also in the United States.

Effect of Films Act

At the same time he was rather worried that in the desire to rebuild the Industry there were signs of an attempt to stampede the Government into increasing the quota.

The last Films Act was by no means an unqualified success, and although he would admit that it found a lot of employment for people it had also had the effect of emptying the picture theatres and the exchequer.

"I hope that we shall not see the position again arise where we shall be forced merely to make footage. We should be given time to develop—to take our time over the preparation of scenarios and casting. For in that way only was it possible to make first-class films. I would prefer to see the studios half-full than the picture theatres half-empty."

The day of production racketeering had gone, Mr. Woolf added, and given time to develop on normal lines they would find that within a very few months their studios would begin to fill and that the unemployed of the Industry would be absorbed. It was only on these lines that the entry of the right kind of finance could be encouraged and a successful British film Industry established.

Mr. Woolf had previously referred to the long negotiations which had to be carried through before it was possible to film "The Mikado," the original success of which, he recalled, had led to the building of the hotel in which they were lunching. He introduced Rupert D'Oyly Carte, Mr. Collett, who induced Mr. D'Oyly Carte to agree to the filming, and Geoffrey Toye, who adapted, composed and produced the film.

The G. and S. Tradition

He believed that the producers and Victor Schertzinger, the director, had followed the right lines in rigidly adhering to the Gilbert and Sullivan tradition. The result was that, though he admitted being an incurable optimist, that "The Mikado" on the screen would be a great success.

They had sold the world distribution and had placed it in America on a very substantial guarantee, and, incidentally, he would mention that the American distributor had insisted upon the contract including (with considerable optimism, he thought) the rights for Japan!

Geoffrey Toye also spoke.

Half-Filled Studios or Half-Filled Kinemas?

LABOUR'S REPLY TO C. M. WOOLF

THE contention put forward by C. M. Woolf at the "Mikado" lunch that making of fewer films would result in better quality product is challenged by George H. Elvin, general secretary of the Film Industry Employees' Council, who also questions the basis of Mr. Woolf's statement that half-filled British studios are better than half-filled British kinemas.

C. M. Woolf, in opposing higher quota, made several statements which, in my opinion, are based upon false premises. He gave, for example, the impression that only good films could be made in Great Britain if only a few are made.

Does Hollywood act on that policy? Further, does the Universal Film Corporation, whose product Mr. Woolf's company rents? I am under the impression that that Corporation produces a larger number of films than any other single Hollywood company, and very nearly as many as the entire British film industry.

In my opinion, no matter how few films Universal produces the ratio of good films to bad would always remain approximately the same. This is equally true of any other Hollywood company, and it is equally true of the British film industry.

Jean Colin and Martyn Green in a scene from THE MIKADO, a G. & S. film in Technicolor, adapted from the Gilbert and Sullivan opera, which is distributed by G.F.D. and is reviewed on page 32

Box Office and Production

Mr. Woolf's second statement appears even more incredible than his first. Namely, that half-filled British studios are better than half-filled British theatres.

Is it not a fact that British theatres were doing better business two years ago, when British studios were very much more active than at present and there were nearly three times as many British films as there are now? If any country's films are emptying British theatres, they are obviously not the films of this country.

Mr. Woolf also warned the Trade against being stampeded into higher renters' quota, and he prophesied that it would mean a return of the "quota quickie."

Surely Mr. Woolf knows that the "quota quickie" was never due to high renters' quota, but to the fact that there was no cost test. The cost test has succeeded in abolishing the "quota quickie," and however much production is increased that evil, in my opinion, will not return.

30 per Cent. Quota Urged

In the opinion of the unions in the Industry, the British film Industry could fulfil a renters' quota of 30 per cent. with the greatest of ease. It could still maintain a high standard of quality, and more production would mean more better quality films and not less.

Mr. Woolf did not, according to the Press reports, produce evidence in support of his statement that business in a very few months should begin to achieve some sort of success. We cannot visualise how it can start along such a path without the stimulus of increased quota. Has Mr. Woolf any other alternative?

Bristol Christmas Collections

A number of Bristol kinemas helped the Lord Mayor's Christmas Dinner Fund by taking collections amongst their patrons, and as a result of the effort the fund received £244. The following are the houses which co-operated and the amount of their contributions: Embassy, £57 12s.; Atkinson's Pictures, Ltd., £28 15s.; News Theatre, £23 4s.; Orpheus, £21; Savoy, £17 3s.; Ritz, £14 1s.; Carlton, £13 16s.; Odeon, £12 2s.; Premier, £10 15s.; Globe and Granada, £10 12s.; King's, £6 18s.; Kingsway, £5 4s.; Gaiety, £4 4s.; Olympia, £4 1s.; Redcliffe, £3; Stoll, £2 10s.; Ambassador, £2 7s.; Knowle Picture House, £2 2s.; Empire, £1 9s.; Broadway, £1 14s.; Cabot, Filton, £1 5s.

This year's collections show a decrease of about £40 on those of last year.

SECRET DISCUSSION ON LICENSING PROBLEMS

Conference of Home Counties Authorities

THE possibilities of further restrictive proposals by licensing authorities regarding kinemas is foreshadowed by a secret meeting at the County Hall, Westminster, when thirteen representatives of local bodies discussed questions relative to the control and management. Members of the Trade were not invited to the conference which dealt with a number of important matters of common interest to the licensing authorities.

The meeting was held on the initiative of the London County Council, and the authorities represented, including the London body, were Bucks, Essex, Herts, Kent, Middlesex, Oxfordshire, Surrey, Canterbury, Croydon, East Ham, Southend and West Ham. The combined area represented was 6,253 square miles, with a population of over 13 million people.

A number of decisions were arrived at, but in view of the fact that the Conference met purely to effect an interchange of views, no definite action was decided upon binding the authorities. The points discussed, however, will form the subject of recommendations to the constituent bodies for adoption and action.

A. Reginald Stamp (chairman of the L.C.C. Entertainments Committee) was elected chairman of the representative body, and Ald. Shirl Mussell (Surrey C.C.), vice-chairman.

No information was issued to the Press regarding the actual decisions decided upon, but it is known that among the subjects discussed were the following:—

Control of exhibition of non-inflammable films.

Classification of reissues of "horrific" films.

Adherence to, and indication of, prices of seats at kinemas.

Television in places of public entertainment.

Standard of safety requirements in places of public entertainment.

Opposition to applications for licences on grounds of redundancy.

Exhibition of non-inflammable films in public-houses.

Sunday kinematograph entertainments—
  (*a*) Contributions to charity.
  (*b*) Administrative expenses of licensing authorities.
  (*c*) Hours of opening.

Standard of lighting in kinemas.

Improvement of ventilation in old kinemas.

Children and "A" films.

Regulations with regard to kinematograph operators.

Prohibition of standing in places of public entertainment.

Inclusion of shops in new kinema premises.

Provision of car parks at places of public entertainment.

Nudity and indecency in variety turns.

The conference was the second of its kind, but it will be recollected the first conference, of seven authorities only, which was held in May last, was solely concerned with the question of the hours of opening kinemas on Sundays.

◆

Newcastle Licence Transferred

A. P. Livingston applied, at Newcastle Licensing Transfer Sessions, on behalf of J. R. Scott (manager) for a licence for music, singing, and dancing for the Regent Cinema, replacing an old temporary building on the same site.

Mr. Scott had held a music and singing licence for 12 years. After a discussion, the application was granted until the Brewster Sessions.

A Sunday concert to aid the funds of the Norwich Lads' Club was arranged by Manager Gaines and held at the Haymarket Cinema.

PARAMOUNT SHOW "AMBUSH"

Gladys Swarthout and Lloyd Nolan in AMBUSH which Paramount is Trade showing on Wednesday, Jan. 25, at the Phœnix Theatre, at 7 p.m.

GERMAN PROJECTORS IN SCHOOLS

NEW SNAPE VENTURE AT MANCHESTER

Circuit of Moderately Priced Halls

Plans of the proposed new Four-Ways Cinema, to be built at the junction of four roads at New Mostyn, Manchester, are in the hands of the corporation, and, if approved, tenders will be circularised immediately so that an early start can be made on the building, which is scheduled to be ready for opening on August Bank Holiday.

A. SNAPE

The Four-Ways Cinema (New Mostyn), Ltd., is the title of the owning company. The directors are Alfred Snape, Catlow Greenhalgh, Harold Ward, John Howard, and Albert Marsh, all of whom are directors of other kinemas.

The Four-Ways will be the third kinema in the scheme of Mr. Snape and his colleagues, to build up a circuit of about a dozen economically-priced kinemas seating about 1,300 persons; the two already opened are the Ellesmere, Swinton, and the Magnet, Newton Heath.

Accommodation will be provided in the Four-Ways for 1,350 persons.

◆

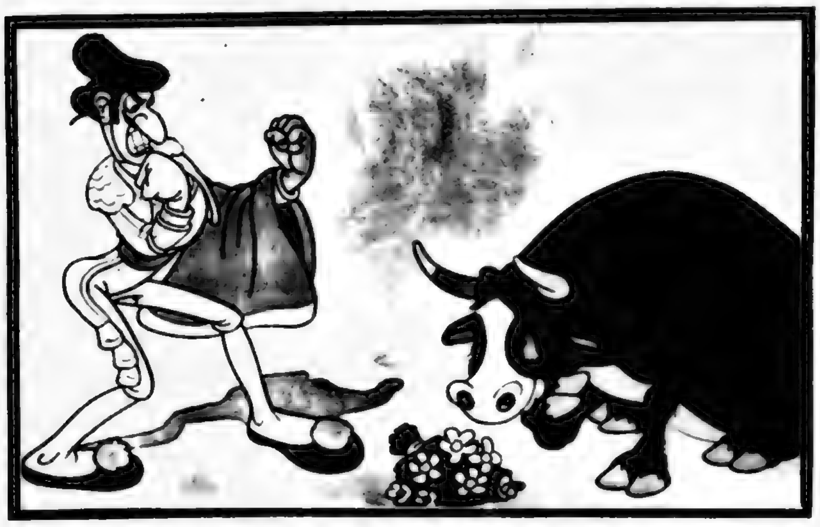
EMERY OFFER FOR DERBY HALL

Expanding in the South

Emery Film Circuit, of Manchester, has made an offer for a kinema at Derby. Negotiations have reached a final stage. The terms of their proposed purchase were put before the shareholders of the Derby theatre at an extraordinary general meeting, held on Tuesday, January 17.

Drury and Gomersall, of Manchester, are the architects.

It is understood the principals of the Emery circuit are at the present time negotiating for certain properties in the South of England.



A Scene from FERDINAND THE BULL, claimed to be Walt Disney's greatest short feature, which will be screened with "Gunga Din" at the Cambridge Theatre on Thursday, Feb. [illegible], at 8.30 p.m.

C.E.A. BRANCH CHAIRMAN'S AMENDMENT DEFEATED

COUN. W. T. HODGE, chairman of the Birmingham and Midland branch of the C.E.A., at the meeting of the Birmingham City Council on Tuesday of last week carried still further the protest he made against the purchase of German projectors in schools.

Coun. Hodge moved an amendment that the Committee be instructed not to purchase any more German projectors. That the Committee had done so he regarded as a "sneer on the British manufacturer. The latter was in a position to provide a machine in every way suitable for use in the schools at a lower price, and there was no need to waste the ratepayers' money.

The amendment was seconded by Coun. Dennis W. Heath, and in his reply Ald. W. Byng Kenrick (Chairman of the Education Committee) remarked that the machines selected were much the best of those submitted. The Commitee would be willing to give advice to British firms as to the type of projectors required for schools, but if the latter used the emotional urge as a shield for deficiencies he was not inclined to sit down under that. If there was to be protection, it must be protection for efficiency and not for inefficiency.

The amendment was only defeated by two votes.

Coun. Hodge informed the KINE that he does not intend to let the matter rest there, and is hopeful that the Birmingham Chamber of Commerce may be persuaded to take it up.

A report of Coun. Hodge's earlier activities in this connection appeared in last week's KINE.

THIS TOWN IS NEWS

Theft, Fire, Tragedy and Exploration

Kinema news of a varied and sensational nature caused excitement in Nottingham last week

On Wednesday the safe at the Forum, Aspley, was carried downstairs into the auditorium by thieves who prised it open and got clean away with a good haul.

On Thursday fire broke out at the Boulevard Palace, Hyson Green (while the kinema was closed), due to an electrical short circuit. The flames were extinguished before much damage was done.

The death of a male attendant at the Aspley Cinema, who had hung himself in a room underneath the stage, and was not found until three days afterwards, was the subject of a coroner's inquest.

Also, while digging the foundation for the new A.B.C. house in the centre of the city workmen found caves with bricked roofs and walls—a find which is engaging the attention of East Midlands learned societies.

The burglars who helped themselves at the Forum are believed to be an expert gang who have recently raided other kinemas in Nottingham.

◆

KING'S, ROCHDALE

Brennan Plans Re-opening

King's Cinema, Rochdale, which was recently acquired by James Brennan, whose headquarters are at Barrow-in-Furness, is in the hands of the contractors and is due to reopen about the middle of February.

A new balcony is being constructed, a new proscenium fitted, the stalls entrance reconstructed and the theatre entirely redecorated and refurnished.

Drury and Gomersall, of Manchester, are the architects. The King's accommodates about 500 persons.

London Trade Show Diary

Tuesday—continued

"Zaza" (*Paramount*)

Phœnix Theatre. **7 p.m.**

Cast: Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin, Walter Catlett.

As gay and daring as the sparkling era in which the story is set, and frothy as the champagne which the dandies of the period handed their sweethearts at midnight suppers, "Zaza" tells a half-comic, half-tragic tale of the mad infatuation of a music-hall darling for a man of society.

Herbert Marshall plays the suave Dufresne, a man-about-town, with whom the impulsive star falls madly in love. Disregarding the advice of her vaudeville partner, Bert Lahr, and her tippling foster-mother, Helen Westley, but when she hears gossip to the effect that he is a married man, her love turns to rage. She keeps her secret from Marshall and determines to find out for herself how much she is being deceived.

The scene in which Miss Colbert goes to Marshall's Paris home to see for herself forms the dramatic highlight of the picture.

Blackwell's Island (*First National*)

"A." **Cambridge Theatre.** **8.30 p.m.**

Cast: John Garfield, Rosemary Lane, Peggy Shannon, Dick Purcell, Sidney Fields. **Director:** William McCann.

Something definitely different in plots is promised in "Blackwell's Island." Although thrills and excitement predominate in this story of prison life, it is not without its satire, which is on the same lines as the highly successful "A Slight Case of Murder." John Garfield, the brilliant young newcomer to the Burbank roster, plays a young reporter, who seeks to expose a band of racketeers. The story, however, veers from the conventional very quickly after the opening scenes, when the gangsters, headed by Sidney Fields, find themselves in jail on Blackwell's Island and convert the place into a headquarters to pursue their nefarious projects. The Governor becomes their unwilling vassal, and even assists them in making the other prisoners pay for the privilege of being in jail!

Wednesday

Boy Slaves (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Anne Shirley, Roger Daniel, James McCallion, Walter Ward, Charles Powers, John Fitzgerald, Frank Malo, Paul White. **Director:** P. J. Wolfson.

An important social problem arises from the theme of "Boy Slaves," which concerns a group of boys who, running foul of the law, are handed over to a stranger, who promises them work, but this turns out to be in the form of slavery—the boys being forced to work in his camp for very little pay and without the proper food their hard manual labour demands. Anne Shirley, a young servant at the camp, tries to help the boys, the leader of whom, McCallion, has been sent to jail for his share in the escapade. McCallion is paroled and when he arrives at the camp he plans for the boys to escape, and in a subsequent fight the place catches fire. Roger is killed. The police arrive and the boys are again arrested. This time, however, the judge decides that the best way to treat the young offenders is to send them to a State farm, where they can learn to become good citizens.

Ambush (*Paramount*)

Phœnix Theatre. **7 p.m.**

Cast: Gladys Swarthout, Lloyd Nolan, Ernest Truex, William Frawley, William Henry, Richard Denning, Broderick Crawford, Rufe Davis, Hartley Tufts. **Director:** Kurt Neumann.

The picture gives Miss Swarthout, Paramount's operatic star, her first straight acting rôle as a girl who becomes involved with a gang of bank robbers on the run from the police.

The central situation in "Ambush" is a startling one. Gladys Swarthout recognises her brother, played by William Henry, as one of a gang of robbers who have held up the bank, where she is employed. Realising her knowledge, the gang kidnaps her, but the brother repents of his ruthlessness when he perceives his sister's danger. An exciting chase and a plane wreck ensue, the death of the brother settling the expiation of his misdeeds.

The Great Man Votes (*RKO-Radio*)

Cambridge Theatre. **8.30 p.m.**

Cast: John Barrymore, Peter Holden, Virginia Weidler, Katharine Alexander, Granville Bates, Luis Alberni. **Director:** Garson Kanin.

By turns a charming tale of family life, a stinging satire on politics and an uproarious comedy, "The Great Man Votes" is a delightful piece of film fare, the whole plot of which hangs on the whimsical personality of John Barrymore, the elderly night watchman, who lives with his two motherless children, seven-year-old Peter Holden and eleven-year-old Virginia Weidler, in a ramshackle old house. Barrymore is fired, but because of a unique political situation, Iron Hat, the political boss of the district, who was responsible, is told that he must at any cost obtain Vance's pledge to vote for "the party" at the coming election. The ensuing complications, with the two children compelling the distracted Iron Hat to make extravagant promises in return for Vance's consent, lead to the uproarious climax of the picture, a film which ranks as one of the most joyous of the season.

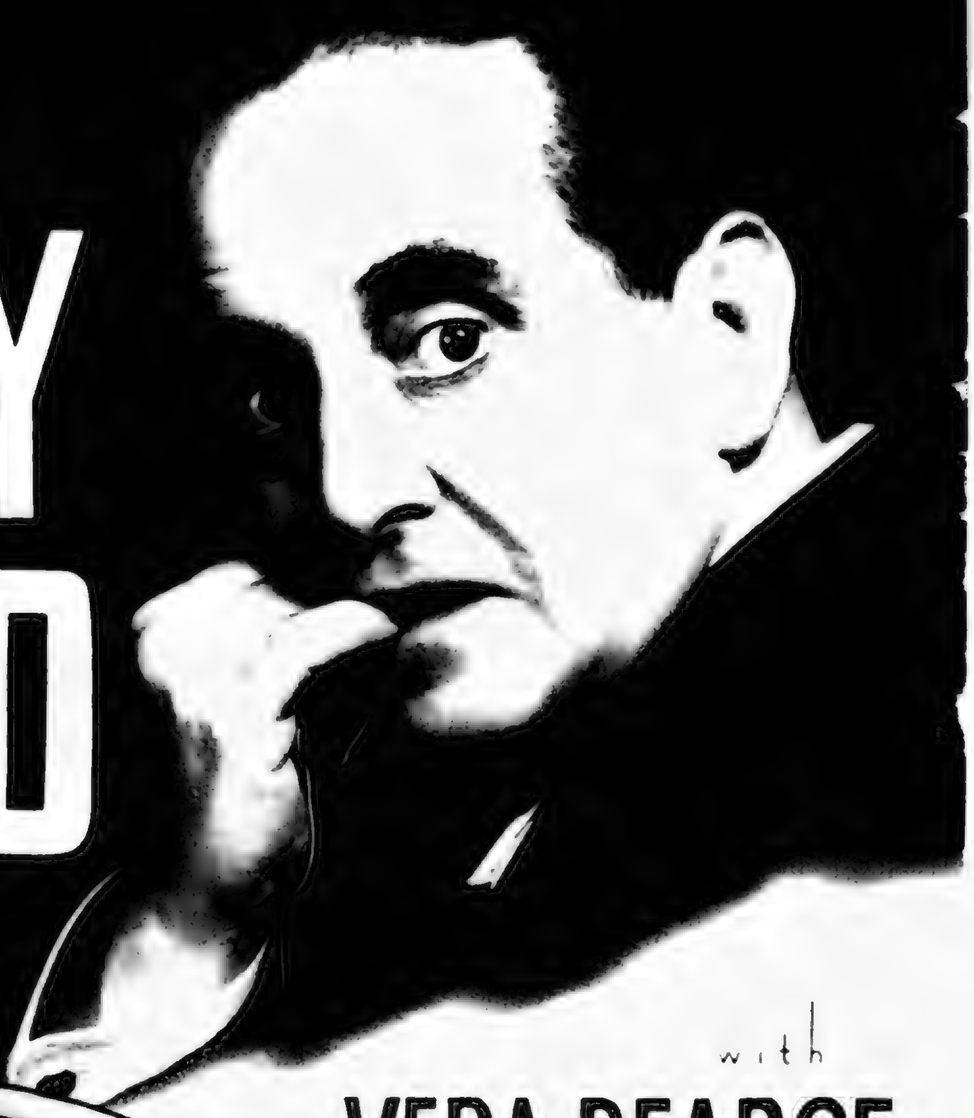
'THE MARCH OF TIME'

'INSIDE NAZI GERMANY'
'NAZI CONQUEST Nº I'
'CZECHOSLOVAKIA'
'BRITAIN AND PEACE'
'INSIDE THE MAGINOT LINE'

'THE REFUGEE–TO-DAY AND TO-MORROW'

TIME MARCHES ON!...

SYDNEY HOWARD



with

VERA PEARCE

WHAT A MAN

Screen Play by

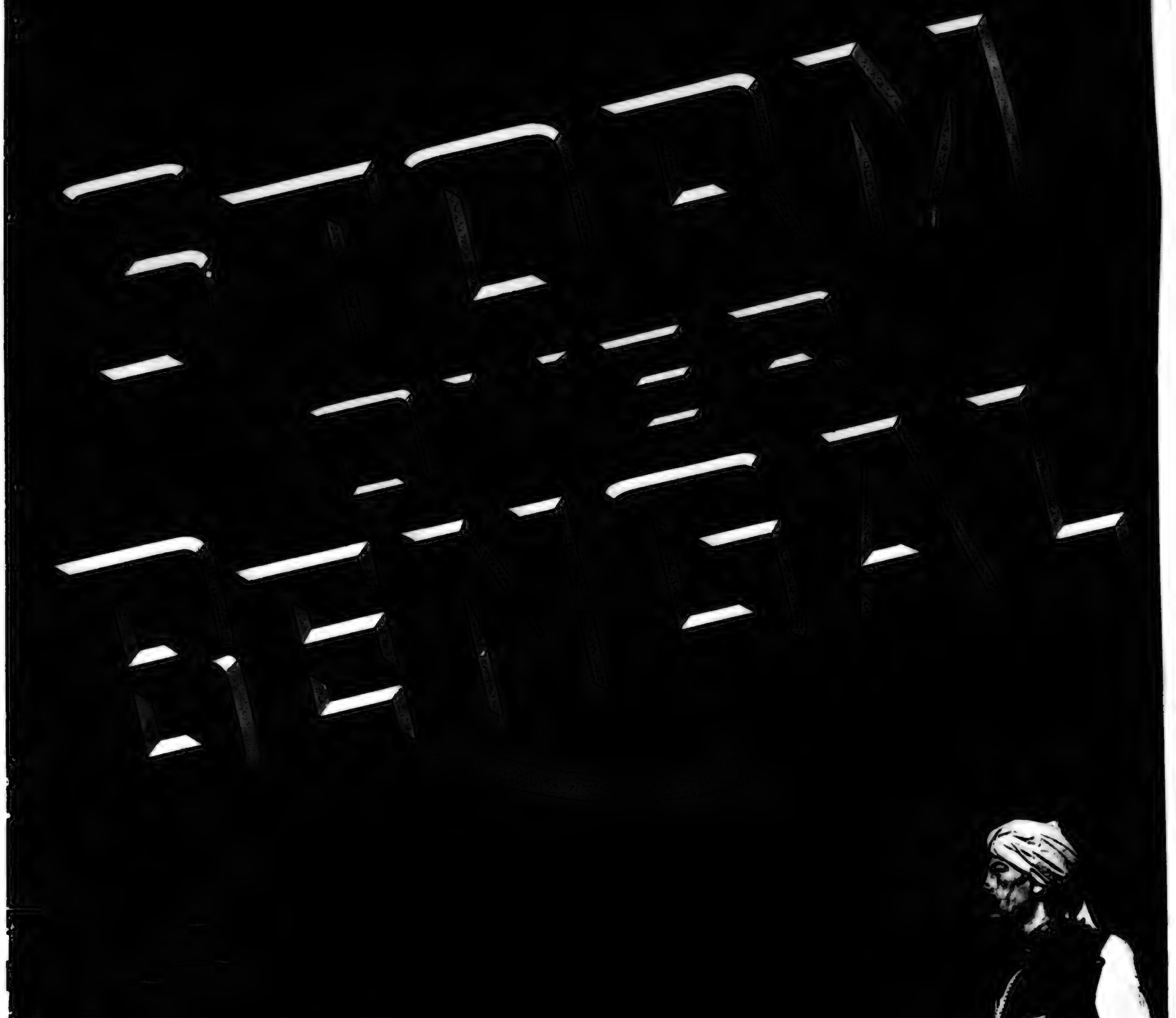
BASIL MASON

TRADE SHOWS

LONDON: PICCADILLY THEATRE
Mon., Jan. 23, 8.30 p.m.

LEEDS
Scala Tues. Jan. 24 11 a.m.
NEWCASTLE
Essoldo Tues. Jan. 24 11 a.m.
LIVERPOOL
Trocadero Wed. Jan. 25 11 a.m.
NOTTINGHAM
Scala Wed. Jan. 25 10.45 a.m.
SHEFFIELD
Regent Wed. Jan. 25 11 a.m.
BIRMINGHAM
Scala Thurs. Jan. 26 10.30 a.m.
GLASGOW
New Savoy Tues. Jan. 31 11 a.m.
MANCHESTER
Gaumont Tues. Jan. 31 11 a.m.
CARDIFF
Odeon Wed. Feb. 1 11 a.m.

BRITISH LION



STORM OVER BENGAL
BRITISH LION
REPUBLIC PICTURES

PROVINCIAL TRADE SHOWS

BIRMINGHAM
Forum To-day Jan. 19 10.30 a.m.
LIVERPOOL
Majestic Fri. Jan. 20 11 a.m.
GLASGOW
La Scala Fri. Jan. 20 11 a.m.
CARDIFF
Empire Tues. Jan. 24 11 a.m.
MANCHESTER
Th. Royal Tues. Jan. 24 11 a.m.
NEWCASTLE
Esscido Wed. Jan. 25 11 a.m.
LEEDS
Scala Thurs. Jan. 26 11 a.m.
NOTTINGHAM
Scala Thurs. Jan. 26 10.45 a.m.
SHEFFIELD
Regent Fri. Jan. 27 11 a.m.

BRITISH LION

TRADE SHOWS

LONDON
Piccadilly Fri. Jan. 20 3 p.m.
LIVERPOOL
Trocadero Tues. Jan. 24 11 a.m.
BIRMINGHAM
Futurist Wed. Jan. 25 10.30 a.m.
GLASGOW
Cranstons Thurs. Jan. 26 11 a.m.
NEWCASTLE
Grainger Fri. Jan. 27 11 a.m.
CARDIFF
Odeon Tues. Jan. 31 10.45 a.m.
LEEDS
Tower Wed. Feb. 1 11 a.m.
MANCHESTER
Th. Royal Wed. Feb. 1 11 a.m.
SHEFFIELD
Cinema Hse. Thurs. Feb. 2 11 a.m.

a Riot of M

DOWN IN AR

with

RALPH BYRD
JUNE STOREY
WEAVER BROS
***and* ELVIRY**

BRITISH LION FILM CORP. LTD.,
★ GRAMS BRILIONFIL RATH LONDON ★ MANAGING DIR

PRESENTS –

Provincial Trade Shows

	BIRMINGHAM			
Futurist	Tues.	Jan. 24	10.30 a.m.
	GLASGOW			
Cranstons	Tues.	Jan. 24	11 a.m.
	MANCHESTER			
Th. Royal	Wed.	Jan. 25	11 a.m.
	SHEFFIELD			
Cinema Hse.	Thurs.	Jan. 26	11 a.m.
	CARDIFF			
Park Hall	Fri.	Jan. 27	11 a.m.
	LEEDS			
Tower	Fri.	Jan. 27	11 a.m.
	NEWCASTLE			
Westgate	Wed.	Feb. 1	11 a.m.

Merriment!

RKANSAW

Provincial Trade Shows

	LIVERPOOL		
Scala	To-day	Jan. 19	10.30 a.m.
	BIRMINGHAM		
Futurist	Fri.	Jan. 20	10.30 a.m.
	SHEFFIELD		
Cinema Hse.	Tues.	Jan. 24	10.30 a.m.
	CARDIFF		
Capitol	Wed.	Jan. 25	11 a.m.
	LEEDS		
Tower	Wed.	Jan. 25	10.30 a.m.
	NEWCASTLE		
Westgate	Thurs.	Jan. 26	10.30 a.m.
	GLASGOW		
New Savoy	Fri.	Jan. 27	10.30 a.m.
	MANCHESTER		
Th. Royal	Fri.	Jan. 27	10.30 a.m.

LTD., 76-78, WARDOUR STREET, W.1
NAGING DIRECTOR S. W. SMITH ★ PHONE GERRARD 2882-5 ★

REPUBLIC PICTURES

"WHAT A MAN!"

WHAT A MAN! the British Lion-Phœnix production, which is being Trade shown on Monday, Jan. 23, at 8.30 p.m., at the Cambridge Theatre, gives Sydney Howard every opportunity of displaying his brilliant brand of comedy, which has assured records for his recent West-End shows. The supporting cast is headed by Vera Pearce, Ivor Barnard, Jenny Laird, H. F. Maltby, Robert Adair, and Frederick Bradshaw. Edmond Greville directed.

"STORM OVER BENGAL"

Scenes from STORM OVER BENGAL, the Republic super production dealing with a frontier campaign in India, in which a regiment of Bengal Lancers participate. The cast includes Patric Knowles, Rochelle Hudson, Richard Cromwell, Douglas Dumbrille, Claude Allister, etc. British Lion Trade showed this subject on Wednesday

ROYALTY AT "MIKADO" PREMIERE

CHARITY SCREENING A BRILLIANT SUCCESS

BEFORE the Duke and Duchess of Kent and a Society-packed house the film version of the Gilbert and Sullivan comic opera, "The Mikado," scored a brilliant first-night success at the Leicester Square Theatre on Thursday. It was a charity première given by G.F.D. to benefit the Boy Scouts' Appeal Fund and was a veritable triumph for all concerned.

The picture (reviewed on page 32), in glorious Technicolor with luxurious and beautiful stage settings, wonderful singing, superb recording and photography, marks a new milestone in the history of the screen and registers another triumph for British production.

Some time before the Royal visitors arrived the Square outside the theatre was massed with people, while the building was a beacon of light calling attention from all who passed within sight. Inside, the foyer and auditorium were artistically decorated with flowers. With the arrival of the Duke and Duchess there was a pleasing little ceremony in the foyer, in which Lord Portal, C. M. Woolf, A. J. Rank and Mrs. Geoffrey Toye were presented.

With the opening of the programme with a newsreel, a delightful Disney subject entitled "Merbabies," and a really excellent film of life in the Navy, there was a tense atmosphere about the audience that you only get on big occasions. Then came "The Mikado," and the obvious delight of the audience was evident by the frequent bursts of applause after the various vocal numbers. At the conclusion there was a remarkable scene with everyone standing and with loud and prolonged clapping showed their wholehearted appreciation of this magnificent picture.

The forthcoming Trade show of "The Mikado" will mean an innovation so far as Birmingham is concerned. D. M. Robertson, Midland manager for General Film Distributors, announces that arrangements have been made for an afternoon Trade screening of this Gilbert and Sullivan opera. This will be held at the Bristol Cinema, Edgbaston, on Tuesday, January 24.

"The Mikado" registered on Monday the greatest success in the history of Trade shows in Belfast and was lavishly praised by the Press and public. The Lord Mayor and Corporation, and Ulster Cabinet Ministers all expressed delight with the show, and exhibitors also were highly pleased.

◆

"THE DICTATOR"

Chaplin Begins this Month

Charles Chaplin has started actual production on his first all-talking picture, tentatively titled "The Dictator."

In "The Dictator," which has been conceived and written by Chaplin himself, the comedian will play not only his old, but also a new character, one which will be seen and heard for the first time.

Not counting the "Titina" number Chaplin sang in "Modern Times," "The Dictator" will mark the first time he has been heard on the screen.

"The Dictator" will be released through United Artists.

◆

2,800 CHILDREN MARCH TO KINEMA

Paramount, Newcastle, Free Show

Out of money collected from patrons, supplemented by donations from City firms and by the proceeds of an auction sale of goods given for the purpose, the auction having been conducted on the stage of the Paramount Theatre, Newcastle, 2,800 poor children, drawn from the neighbouring borough of Gateshead, were given a seasonable treat at the Newcastle Paramount Theatre.

The children marched from Gateshead to Newcastle and back over the Tyne Bridge, and were escorted by 20 policemen, with Chief Constable E. Bainbridge exercising personal supervision on the march and at the theatre.

The visit was on the invitation of the manager of the Paramount, H. Freeman, although the Mayor of Gateshead, Alderman W. J. Pickering, was virtual host.

SWISS FILM IMPORTS

Quota Permits

An order of the Swiss Federal Council decrees that the importation of exposed kinematograph films would be subject to the issue of an import permit by the Department of the Interior. Amateur films are excepted.

The Department of the Interior may fix individual quotas for the importation of films intended for public exhibition. Rental of films for public exhibition imported within the limits of an individual quota will be permitted only to the holder of the quota permit. The Swiss Chamber of the Kinema will take charge of granting these import permits which will be issued against payment of a tax of four Swiss francs per kilogramme. These permits will be delivered only to individuals or firms domiciled in Swiss customs territory.

The importation of newsreels is governed by special provisions. Imports permits are not transferable and their period of validity will be three months.

"HIS EXCITING NIGHT"
Charles Ruggles and Marion Martin in HIS EXCITING NIGHT (General Film Distributors), reviewed in this issue

IN THE COURTS

BREACHES OF THE CINEMATOGRAPH ACT

Three Summonses Against Swansea Hall

Breaches of the Cinematograph Act were the subject of summonses in respect of the New Palace Cinema, Swansea, on Friday, when William Elias Wilks, Globe, Cardiff, as occupier of the premises, was fined 20s. for failing to keep a staircase clear of obstruction; 20s. for failing adequately to illuminate an exit from the auditorium to the outside of the building, and 20s. for not maintaining an exit door so as to open outwards easily on being pressed from within.

John Elias Rees, of James street, Swansea, the manager, was fined 20s. on each of three summonses for aiding and abetting the offences.

Inspector Cooper, in evidence, said that he found two barrels and a small advertisement on one of the stairways. The door at the end of this staircase would not open properly when the panic bolts were pressed, and two lamps were missing from another stairway so that the exit was not properly illuminated.

It was argued for the defence that the obstruction caused by the barrels in the emergency exit was hardly considerable. It was admitted that one or two bulbs were missing, but bulbs were frequently taken from the kinema, and had, in fact, been taken away that evening. The manager denied that the door was out of action, and spoke of the serious difficulty experienced in keeping lamps at the kinema.

◆

CZECH FILM IMPORTERS' DEMAND

60 Per Cent. Reduction

Much annoyance has been caused to French film exporters by a letter from the Czech Film Renters' and Importers' Association demanding a 60 per cent. reduction on contracts already concluded. Moreover, the letter is couched in impolite and aggressive terms.

French exporters, on the other hand, though realising the necessity of meeting the Czechs to some extent, are unwilling to comply with a demand they consider exorbitant.

Although in consequence of the Munich agreement Czechoslovakia has actually lost 25 per cent. of her kinemas, viz., about 450 from an aggregate of 1,851, the loss comprises 300 halls situated in the Sudetan territory, where French pictures were never shown, the country having been the domain of German-speaking films.

◆

SHARE MARKET

Odeon and G.-B. React

Doubts whether the proposed deal between Odeon and Gaumont-British will ever be consummated led to a reaction in the shares of both companies during the past week. Gaumont-British 10s. Ordinary declined 4½d., to 4s. 3d., while the "A" Ordinary were 1½d. lower, at 1s. 7½d., and the 5½ per cent. Preference shares 4½d. down, at 11s. 7½d. The 4½ per cent. Debentures, on the other hand, improved from £83 to £83½. Odeon 5s. Ordinary fell 7½d., to 6s. 9d., but the 5 per cent. Debentures rose £1, to £88½.

Associated British Picture Corporation, which are also involved in Gaumont-British affairs through their holding of "B" shares in the controlling company, Metropolis and Bradford Trust, and also through an option on the voting control shares of that Trust, were also weaker. The 5s. Ordinary depreciated from 12s. 4½d., to 11s. 9d.; the 6 per cent. Preference from 20s., to 19s. 9d., and the 5 per cent. Debentures from £98¾, to £97.

Other dull features included Sound City 6 per cent. Preference, which lost 1s. 3d., at 5s., and Scophony 5s. Ordinary, which were 3d. lower at 2s. 9d.

On the other hand, British and Dominions Films advanced from 1s. 6d., to 1s. 7½d.; General Theatres Preference from 8s. 4½d., to 8s. 6d.; P.C.T. "B" Preference from 21s., to 21s. 6d., and P.C.T. Construction 7 per cent. Preference from 21s. 9d. to 22s.

Otherwise the market was idle.

NEW KINEMA COMPANIES OF 1938

Nearly Two Million Registered Capital

By Our City Editor

IN spite of the major crisis in September last which brought the country near to war, the total new company registrations for 1938 reveal a decline of only 111, or less than 1 per cent.

Under the heading of Kinema Company Registration, the capital was £1,862,035. This includes not only registration of actual kinema companies, but others in connection with colour, production and technical aspects.

There were six new public kinema companies with a total capital of £153,000, and 243 private kinema companies with a total of £1,709,035. Total new capital of companies registered in the industry was £1,862,035. In the previous year it was £2,081,713.

The largest company formed in the film industry was P. and D. Studios Ltd., with a capital of £750,000. This is the company recently registered to amalgamate the Pinewood and Denham Studios. Other interesting registrations during the year were the Colourfilm Corporation of Great Britain, Ltd., with a capital of £21,000. Religious Films, Ltd., and Film Strippers Association, Ltd. Both the latter are companies limited by guarantee.

These particulars of new companies are published by Messrs Jordan and Sons, Ltd., Company Registration Agents, Chancery Lane, W.C.2.

Colour Photograph Profits

Net trading profit to September 30 last of Colour Photographs amounted to £1,522 against £1,851, after providing for general and administration charges, but before debenture interest, directors' fees and tax. The sum of £735 was brought in, while £499 has been written off an investment in a private limited company, leaving £1,334.

The board considers that until it can regard its engraving business as being established, payment of dividends should be postponed. In his speech accompanying the report, the chairman refers to important progress made by the "Vivex" system of colour engraving from photographs.

◆

FAILURE OF JULIUS HAGEN

Examination Closed

The public examination of Julius Hagen, the film producer, was formally closed at Brentford Bankruptcy Court on January 13.

At the hearing in December Hagen, who said that his real name was Julius Kleimenhagen, admitted unsecured liabilities of £416,947 and assets of £50.

He attributed his failure to guarantees given by him on behalf of J. H. Productions, Ltd., and Twickenham Film Studios, Ltd., against which winding-up orders were made. He said that at one time he had guarantees amounting to £525,000 to his name.

◆

£30,000 VENTURE AT PONTYPRIDD

County Opened

The County Theatre, Pontypridd, built on the site of the old Clarence Theatre, just opened, is claimed to be one of the best in South Wales.

Built at a cost of over £30,000 by the Abertillery Cinema Co., it was originally intended that the new kinema should accommodate 2,000 people, but the promoters changed it to a 1,300-seater in order that patrons might be given the greatest comfort.

C. Trenchard is the manager of this new kinema. He was part owner of the old building, and is a large shareholder in the present company.

Music Licence In West End Opposed

EMBASSY, TOTTENHAM COURT RD., APPLICATION

The application by Montague Cohen for a music and dancing licence in respect of the Embassy, Tottenham Court Road, was opposed on Wednesday when it came before the Entertainments Committee of the L.C.C.

The opposition was represented by Dr. Albert D. Belden on behalf of Whitefield's Tabernacle.

The grounds of opposition are as follows:

"Immediately facing this historic church, whose activity is continuous through every night of the week, there will be very strongly in evidence a place of amusement of a type of which there are already plenty in Tottenham Court Road. Whilst we cannot say that this will necessarily interfere seriously with our work, we do suggest that it will seriously affect the atmosphere of what we are doing, and feeling that these requirements are already sufficiently catered for in the neighbourhood, we desire to lodge this protest.

"It will, of course, be understood that there is no shadow of personal feeling towards the promoter of this scheme in our objection; it is simply the incongruity of these two enterprises, both of which will be very active in a thoroughfare where the difference between them is bound to attract considerable attention. If the promoter could seek another site, whilst we should still consider his purpose redundant in Tottenham Court Road, we should be very grateful."

◆

Swansea Locals Form Film Company

Tremendous enthusiasm is being shown by a band of Swansea theatrical people who intend promoting a local film company. Behind the scheme are Ernest T. Davies, formerly of Builth Wells, who has had considerable experience in the film Industry and the theatrical world; Martin Evans, a Swansea actor, and C. Thomas, also of Swansea. The type of film to be produced will be primarily of Welsh life, fictitious and educational. Rapid progress has been made in the erection of a studio for indoor settings.

In an interview Mr. Davies said this may mean a new industry for Swansea, and may also discover unknown stars who have never had a chance.

SHARE MOVEMENTS

	Last Week.	This Week.	Movement.
African Theatres Ord.	32 -	32 -	-
Assoc. Brit. Pic. Corp. 5/- Ord.	12 4½xd	11 9	- 7½
" 6% Pref.	20	19 9	3
" 5% Debs.	£98¾	£97	£1¾
A.P.P.H. Ord.	14	14 -	
Assoc. Talk. Pic. Ord. 5/- ..	3	- 3	
Baird Tele. 20% Pref. Ord. 2/6	6¼	- 6¼	
" Defd. Ord. 2/6	- 10½	- 10½	—
Brit. & Dom. Films £1 ..	1 6	1 7½	- 1½
Brit. Lion Pref. Ord.	3 1½	3 1½	
Capital & Prov. News 5/- ..	3 6	3 6	-
Gains. Pic. Ord. 10/- ..	2 3	2 3	-
Gaumont-British Ord. 10/- ..	4 7½	4 3	4½
" "A" Ord.	1 9	1 7½	1½
" 5½% 1st Pref.	12 -	11 7½	4½
" 4½% New Debs.	£83	£83½	10 -
General The. Pref.	8 4½	8 6	- 1½
" 6½% 1st Mort. Deb. ..	£83½	£83½	-
Kinemas	5 6	5 6	-
London Pavilion £1 Ord. ..	11 3	11 3	-
" 6% £1 Pref.	17 6	17 6	
Lin. and District	- 6	- 6	
Mde. Tussaud New 1/- Def.	2	2 -	-
" £1 Prefd. Ord.	17 -	17 -	- -
Moss Empires £1 Ord. ..	22 3	22 3	- -
" £1 Cum. Pref.	17 1½	17 1½	-
Odeon 5/- Ord.	7 4½	6 9	- - 7½
" 5% Debs.	£87½	£88½	£1
P.C.T. Ord. 10/-	23 3	23 3	—
" 7½% Ptg. Pf. Ord. ..	19 6	19 6	—
" Cum. "A" Pref. £1 ..	23 -	23 -	—
" Cum. "B" Pref. £1 ..	21 -	21 6	- - 6
" Const. 7% Pref. ..	21 9	22 -	- - 3
Scophony 5/- Ord.	3 -	2 9	— - 3
Sound City (Films) 5/- Ord. ..	1 3	1 3	—
" 6% Pref.	6 3	5 -	— 1 3
Stoll Th. Corp.	2 1½	2 1½	—
Twentieth Cent. 5/- Ord. ..	- 6	- 6	-
" 6% Pref.	1 6	1 6	-
Union Cinemas Ord. ..	7½	- 9	- 1½
" 1st Pref.	4 -	4 -	-
" 2nd Pref.	1 3	1 3	
Union Cin. Sub. Props. 6% Pf.	13 -	13 -	
" 4/- Ord.	3 9	3 9	-

£1 shares unless otherwise stated.

New Private Companies

Normanby Entertainments, Ltd.—Registered January 9. Capital, £6,000 in 6,000 shares of £1 each. To acquire freehold land in Normanby Road, Normanby-on-Cleveland, Yorks, and to carry on kinemas. The directors are: Harry B. Metcalfe (permanent joint managing director), Holmdene, Hartburn, Stockton-on-Tees; Percy S. Glover (permanent joint managing director), "Prestonville," Egglescliffe, County Durham; Daniel Mulholland, Billingham, County Durham; Pasquale Lanny, Lido Cafe, Bolckow Road, Grangetown, Yorks. Qualification: £500 shares. Solicitors: Cohen, Jackson and Scott, Stockton-on-Tees.

Pegasus Film Productions, Ltd.—Registered January 6. Capital, £100 in 100 shares of £1 each. Film producers, etc. The directors are: Anthony F. Marreco, 72, Chesil Court, S.W.3; Edgar J. Windows, 8[illegible], Sutherland Grove, Southfields, S.W.18. Registered office: 10, New Court, W.C.2.

Savoy (Hayes), Ltd.—Registered January 11. Capital, £1,000 in 250 "A" shares of £1 and 1,500 "B" shares of 10s. Kinema proprietors, etc. The directors are: Abraham Glassman (chairman and permanent governing director), 138, Clapton Common, E.5; Esher Glassman, 138, Clapton Common, E.5; Lewis Glassman, 21, Moundfield Road, N.16; Hyman Cohen, 17, Castlewood Road, Stamford Hill, N.16. Solicitors: Godden Mesquita and Co., Mark Lane Station Buildings, E.C.3. Registered office: Savoy Cinema, Uxbridge Road, Hayes, Middlesex.

Leisureland, Ltd.—Registered January 13. Capital, £2,000 in 2,000 ordinary shares of £1 each. Kinematograph proprietors, amusement caterers, etc. Registered office: East Bridge House, 1[illegible], Addiscombe Road, Croydon.

INCREASES OF CAPITAL

Oxford Street and Market Street (Manchester) Cinemas, Ltd., Oxford Street Picture House, Oxford Road, Manchester.—The nominal capital has been increased by the addition of £1,000 beyond the registered capital of £4,100. The additional capital is divided into 1,000 8 per cent. preference shares of £1 each.

NORTHERN IRELAND

GRADING UNDER NEW LABOUR SCALE OF WAGES

Appeals Before Conciliation Board

AFTER months of hard work in drawing up a Constitution and a scale of wages it may be said that the work of the Northern Ireland Conciliation Board for the Cinema and Theatrical Industry is only just beginning.

Every kinema in places with a population of over 10,000 has received a copy of the pamphlet in which is given the Constitution of the Board, wages scales, and working conditions, all of which have appeared in the columns of the KINE.

The Board has held a further meeting at which Mr. O'Brien, on behalf of the employees, put forward proposals for places with a population of less than 10,000. The exhibitors' delegates undertook to place them before their colleagues but could not commit themselves. They promised to submit to the Board the views of the exhibitors concerned in the matter.

Upon the question of procedure in regard to the classification of kinemas, the Board held diverse views upon the procedure in regard to appeals. The differences upon this matter were wide, and it is understood that there will be many appeals against the existing classification, as many exhibitors hold that it is uneconomic. A sub-committee equally representative of both sides will endeavour to arrive at some agreed formula.

Classification Schedules

The following is the classification which is in dispute at the moment in regard to the appeals and which exhibitors in numerous cases have learned for the first time. They are based on cash capacity per performance at evening prices.

Class AA: Exceeding £75.
Class A: Exceeding £50 but not exceeding £75.
Class B: Exceeding £25 but not exceeding £50.
Class C: Exceeding £12 10s. but not exceeding £25.
Class D: Not more than £12 10s.

Exhibitors intend to put forward a more equitable basis of classification.

"Frankenstein" Ban

Belfast Police Committee have received a request to lift the ban on "Frankenstein" which, after a fierce controversy, was imposed some six years ago. After a long debate it was decided that it would be best if the committee saw the film again as at the present time there are only four members left of the original committee which imposed the ban.

Arrangements are being made by the renters for the committee to see the film at their convenience.

An Important Decision

The Recorder of Belfast is hoping at an early date to give his decision in the appeal made by the Popular Picture House, Newtownards Road, Belfast, against what they consider is the high valuation placed upon the kinema.

The decision is regarded as a vital one and will probably have the effect of being regarded as a test case by all other places of amusement in Northern Ireland.

The Trade is indebted to the directors of the kinema for having taken the appeal despite the great cost involved. The directors felt that an important point was at stake.

George Dobler Retires

One of the greatest personalities in the entertainment world in Ireland and one who held the office of president of the White Cinema Club for four years, George Dobler has retired from the managership of the Hippodrome, with which he had been connected for over 30 years. When the hall was taken over by A.B.C. he continued as manager and recently the hall was leased by the David Forrest Circuit.

G. L. Birch, who has been a member of the directorate of the company owning the Hippodrome, will be managing director, and Harry Murray, formerly of the Paramount, Manchester, and the Arcadia, Colwyn Bay, has been appointed general manager.

Free Shows

Business firms running free shows in different parts of Northern Ireland are making them even more attractive by having films taken of local personalities and screening them.

All-Irish Programme

Jimmy Curran has shown more enterprise at the Strand, Londonderry, where he has presented an all-Irish film programme.

"MOUNTAINS O' MOURNE" RETAINED

Irish Film Success

"Mountains O' Mourne," the Butcher-Rembrandt production, continues to prove a box-office hit in Ireland, breaking house records in many situations. After a successful first-week run, the picture has been retained for a second week at the Grand Central, Dublin.

The Irish Press has been very enthusiastic towards the film. Says the *Dublin Evening Mail*: "Mountains O' Mourne" is a delightful comedy drama of Irish life with an abundance of wit and humour, very capable acting and a fine selection of songs." The *Irish Times* states: "A most entertaining Irish romance, with satisfying portrayals and excellent rendering of well-known Irish songs."

On its pre-release bookings, Butcher's "Old Mother Riley in Paris" is playing to even greater business than its predecessor, "Old Mother Riley." Following a special pre-release presentation on Boxing Day at Paramount's Futurist at Birmingham, where it proved an ideal attraction for the holidays, "Old Mother Riley in Paris" has played at five theatres in Portsmouth concurrently, beating all previous records.

George Formby, whose latest subject, IT'S IN THE AIR (A.B.F.D.) was screened to a distinguished audience of representatives of the Air Ministry at the New Gallery on Monday

Censor Joins in Welcome To A.B.C.'s Dublin Super

LORD MAYOR ON ENTERTAINMENT QUALITY

THE Irish Film Censor, J. Montgomery, was among the distinguished guests who attended the opening of the new Adelphi, 2,300-seater kinema built by A.B.C. at Middle Abbey Street, Dublin, on Thursday last. Representatives of the Government, the Corporation, the police authorities, well-known citizens and leading members of the Trade from all parts of Eire saw Manager J. H. Hamilton present the Lord Mayor of Dublin, Alderman Alfred Byrne, T.D., with a cheque for the St. Vincent de Paul Society to aid city poor. Alderman Byrne then formally opened the kinema.

Architects, W. R. Glen, F.R.I.A.S., for Associated British Cinemas, and R. Donelly, L.R.I.B.A., M.R.I.A.I., Upper Connell-street, Dublin, are to be congratulated on their work. The Adelphi, while not aggressively modernistic, is pleasingly modern, and takes its place among Dublin's leading theatres

The gratification which Dubliners have felt at the appointment of their old friend, J. H. Hamilton, as manager of the Adelphi, was warmly expressed by the Lord Mayor in his opening speech. As Alderman Byrne said, no one knows the entertainment requirements of a Dublin audience better than Mr. Hamilton, who had been manager of the old Theatre Royal for twenty years. He was glad to see Mr. Hamilton back again in his old capacity as a theatre manager.

The Lord Mayor congratulated the architects and the builders on the result of their work, and described the appearance of the kinema as "splendid."

The fact that another new kinema had been built proved that the directors had confidence in the future of the country and the future of Dublin, and he hoped their anticipations would be fully realised.

Dublin public was prepared to buy if it was given the best in entertainment, and if anything undesirable was shown they were quick to show their resentment by their absence, he warned. If the management presented only the best, as they had said they were going to do, then this newest kinema would be a complete success.

In conclusion the Lord Mayor said that he never had heard a better sound equipment in any kinema, either in Ireland or in Great Britain.

"The Adventures of Robin Hood," and several interesting shorts were screened.

On Friday the house was opened to the public. RCA sound system is installed.

An architect's description of the Adelphi will appear in the February issue of the IDEAL KINE.

Margaret Lockwood leaving Waterloo for America to play in the new Shirley Temple film SUSANNAH OF THE MOUNTIES (20th-Fox)

"ADVENTURES OF CHICO"

West End Applause

Running as support at the Regal, Marble Arch, is an unusual featurette, "Adventures of Chico." Chico's own story of the animals living around his home in the Mexican bush provides entertainment unusual enough to draw a round of applause regularly from all audiences there. The dramatic climax of the picture is the battle between a paisano bird reared by Chico and a rattlesnake, within a few feet of the sleeping boy.

Air Minister Sees "It's In The Air"

BRILLIANT PREMIERE FOR FORMBY'S LATEST

THE New Gallery on Monday night was the scene of a brilliant première in which distinguished representatives of the Air Council, the Air Ministry and the film Trade paid tribute to Britain's newly elected No. 1 star—George Formby. The occasion was the première of his new film "It's in the Air," made by Associated Talking Pictures for A.B.F.D. release.

The interest shown by the Air Council and the Air Ministry in this film is due to the fact that, apart from its entertainment value as a comedy and as a vehicle to exploit George Formby's tremendously popular personality, it is probably one of the best Service films yet made in this country. During its making the Air Ministry showed a keen interest in it and gave invaluable help to enable director Anthony Kimmins (himself an airman) to present authentic glimpses of life in the R.A.F.

Before the film opened 50 airmen in uniform from the No. 1 R.A.F. depôt at Uxbridge marched up Regent Street to take their places in the audience. Inside the theatre the R.A.F. band played from 8.15 to 9 o'clock. Press and newsreel cameras recorded arrivals of celebrities and generally the function had all the glittering spectacle of a world première of a major Hollywood production. A telephone message from George Formby in his dressing room at the Manchester theatre (where he is appearing in pantomime) was also relayed to the audience during the evening.

Exhibitors will be interested to know that the Press and publicity department of the Air Ministry has promised to co-operate wherever possible with showmen wishing to cash in on the R.A.F. exploitation angle so admirably carried out at the première. All managers playing the film will be sent particulars of ways and means in which exploitation can be carried out on these lines, and wherever districts allow it full co-operation will be given to them by the renters and the Air Ministry.

"BLACK LIMELIGHT"

One Hundred Bookings in Greater London

One hundred theatres in Greater London are showing the Associated British thriller "Black Limelight" in the current two weeks of general release; included in this number are twenty-nine independently owned theatres.

Reports reaching the distributors show business to be more than satisfactory on this film version of a famous stage success, and the suburban Press have commented in many cases on the excellent performance of Joan Marion, who will appear in other Associated British offerings, notably "Première."

SIR CEDRIC HARDWICKE TO PLAY LIVINGSTONE

Highlight of 20th-Fox Line-Up

SIR CEDRIC HARDWICKE will play the role of Doctor Livingstone in the important 20th Century-Fox production, "Stanley and Livingstone."

The magnificent cast already includes Spencer Tracy, who plays Stanley, Nancy Kelly, Richard Greene and Walter Brennan.

Henry King, who directed "In Old Chicago," "Alexander's Ragtime Band" and the Technicolor picture, "Jesse James," will direct the production, which starts immediately.

"Graham Bell" Casting

Irving Cummings is soon to start directing "Alexander Graham Bell," with Don Ameche, Henry Fonda and Loretta Young in the leading rôles.

Gene Lockhart, Charles Coburn, Spring Byington and six-year-old Bobs Watson have also been assigned important rôles, the casting of the last-mentioned being the result of the child's magnificent work in "Kentucky," previous to which he had scored highly in the role of Peewee in "Boys' Town."

Loretta's Three Sisters

For the first time in their long screen careers, Loretta Young and her three sisters will appear on the screen together playing in make-believe the same rôles into which they were born in real life.

This unusual piece of casting was effected by Darryl F. Zanuck when he signed Polly Ann Young, Sally Blane, and 14-year-old Georgina Young, the real life sisters of Loretta Young, to play her three sisters in the 20th Century-Fox production of "Alexander Graham Bell."

The rôle which Loretta plays is that of Mabel Hubbard, the deaf girl who married the inventor of the telephone. They originally met when Bell, as a teacher of speech for deaf mutes, was engaged to teach her better diction.

The rôles which the Young sisters play were actual characters who lived, and their father was one of the financial backers of the inventor and the first telephone company which he formed.

The part of Bell will be played by Don Ameche, with Henry Fonda playing the rôle of Thomas Watson, his assistant.

Scott Leads in Temple's Film

The leading rôle in "Susannah of the Mounties," scheduled to start January 23, by 20th Century-Fox as Shirley Temple's next starring vehicle, will be played by Randolph Scott with Margaret Lockwood, the British actress, playing opposite.

Announcement of first casting on the next Temple picture came just as production on the £60,000 of added scenes for "The Little Princess" was completed.

Jolson in New Musical

Al Jolson is to make a screen reappearance in "Rose of Washington Square," 20th Century-Fox's big musical drama for 1939.

Marie Wilson, who made such a big hit in "Boy Meets Girl," and Douglas Fowley have also been signed for this film, the other stars of which are Tyrone Power and Alice Faye. It goes into production under the direction of Roy Del Ruth this month.

"KENTUCKY" 20th-FOX'S GREATEST

R. Sutton Dawes, sales director of 20th Century-Fox in Great Britain, has received a cable from Walter J. Hutchinson, director of foreign distribution, in praise of the Technicolor picture "Kentucky," which has Loretta Young and Richard Greene in the leading rôles. The cable reads:—

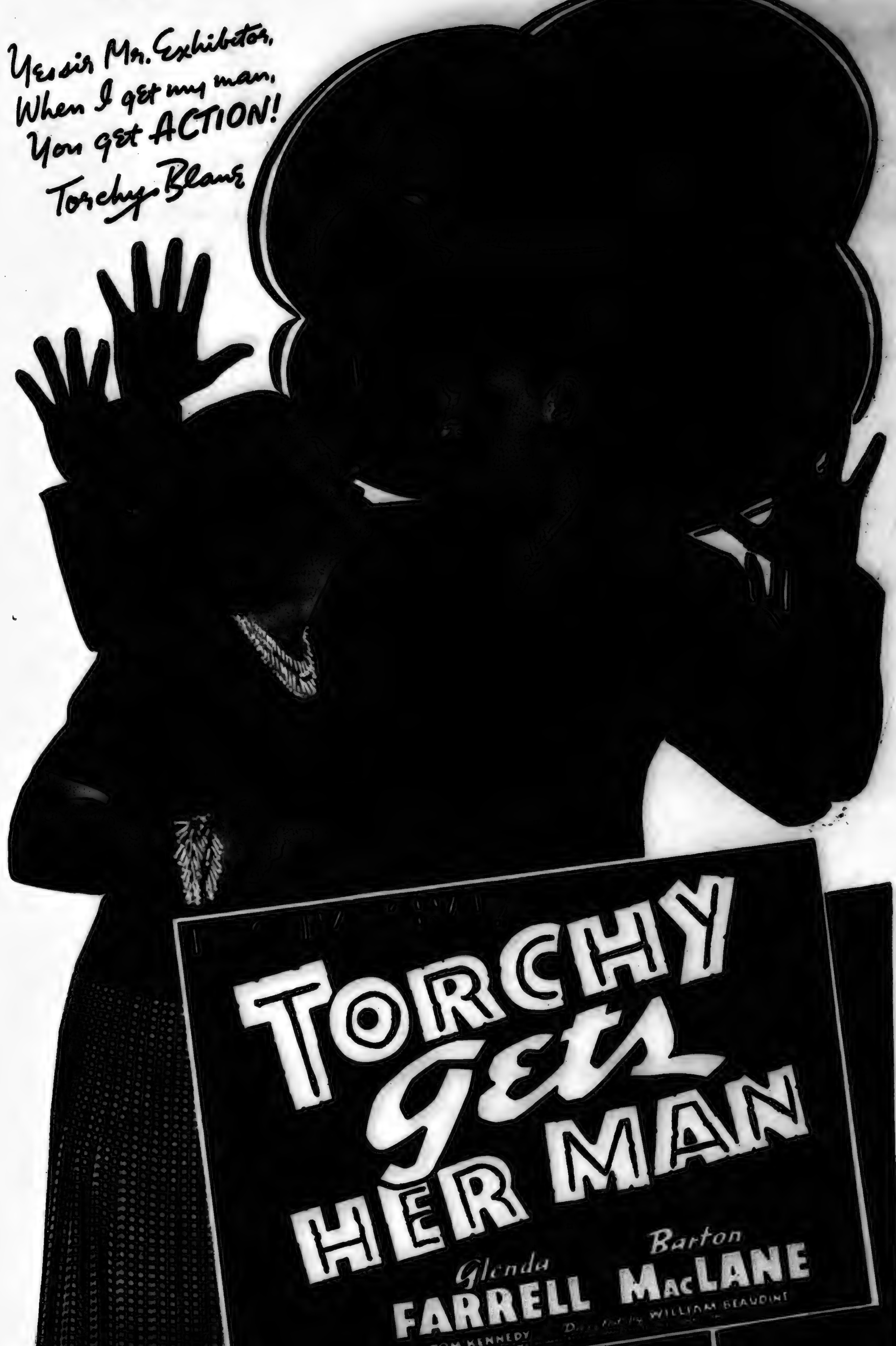
"Outstanding event last week was the screening of the Technicolor picture 'Jesse James,' which American organisation considers to be the greatest picture 20th Century-Fox has ever made. 'Kentucky' is doing enormous business on general release."

LEEDS SCHEME OFF

Headrow Site Plans

A projected kinema on the north side of the Headrow, Leeds, is now doubtful as the result of a big property transaction announced in the city.

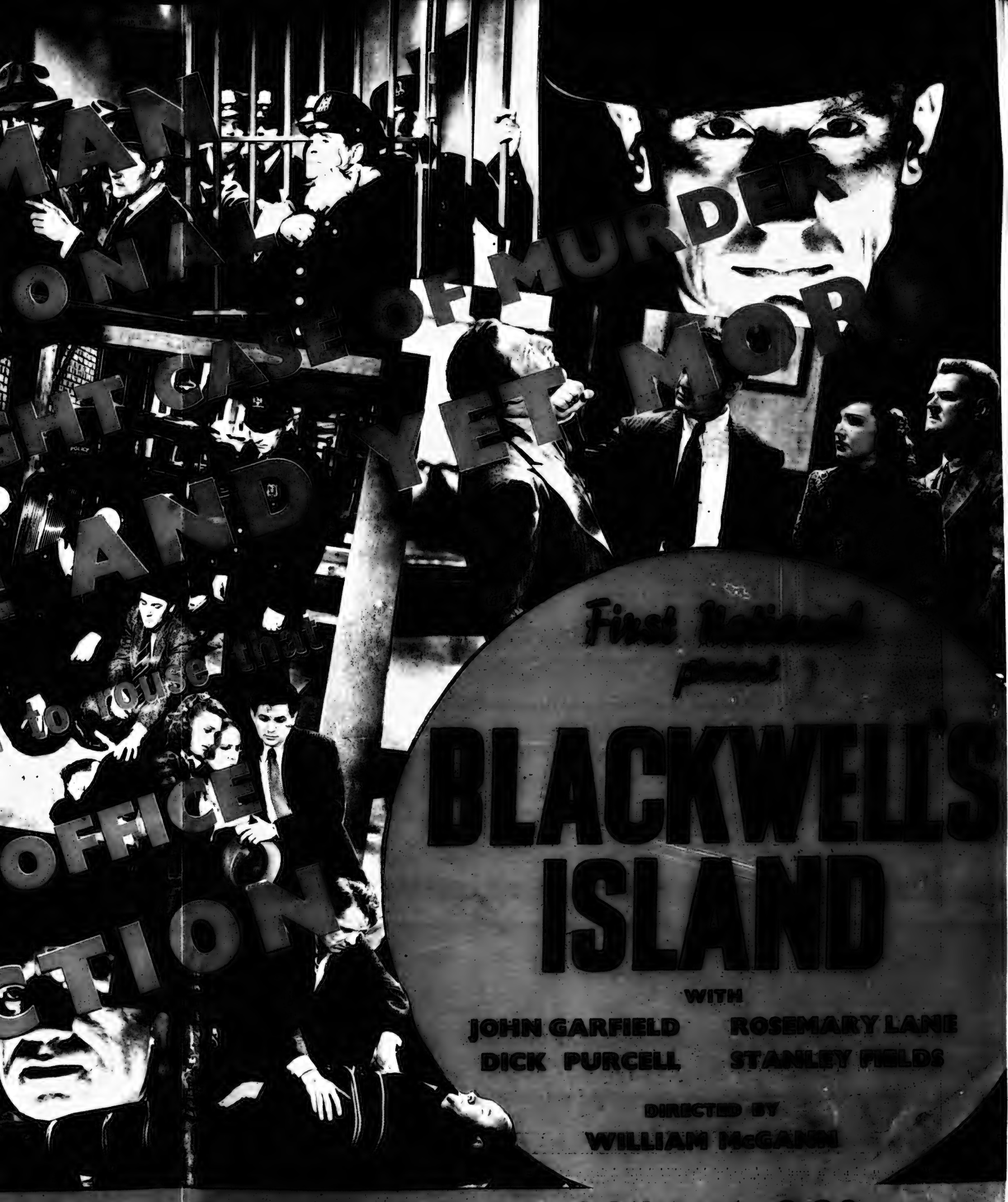
When the plans were submitted in October by Simon Newman, who paid the Leeds Corporation £45,000 for the site, a newsreel kinema was embraced along with office buildings and an underground garage. Sir Henry Price has now purchased the site from Mr. Newman, and though it is not definite what form the building he proposes will take no kinema is mentioned by him. He hints at office buildings or a hotel for the upper floors, though it is pretty certain that in any case there will be an underground garage which will be constructed to conform with regulations as a bombproof shelter.


Yessir Mr. Exhibitor,
When I get my man,
You get ACTION!
Torchy Blane
TORCHY Gets HER MAN
Glenda FARRELL
Barton MacLANE
TOM KENNEDY
Directed by WILLIAM BEAUDINE

TRADE SHOW—Piccadilly Theatre, Thursday, Jan. 26, at 3 p.m.

Yes,
Mr. SHOWMAN
FIRST NATIONAL
bring you another
SLIGHTLY C
but with
MORE AN
SENSATION
to rouse
BOX OFFIC
ACTIO
a First National Picture

TRADE SHOW—Cambridge Theatre, Tu


MAN
ON A
HT
CASE OF MURDER
YET MOB
AND
to house that
OFFICE
CTION

First National
present

BLACKWELL'S ISLAND

WITH

JOHN GARFIELD ROSEMARY LANE
DICK PURCELL STANLEY FIELDS

DIRECTED BY
WILLIAM McGANN

Theatre, Tuesday, January 24th, at 8.30 p.m.

ERROL FLYNN AND BETTE DAVIS

One of the biggest films in the current First National schedule is THE SISTERS, the presentations of which, in the United States, have resulted in record grosses. Bette Davis and Errol Flynn are co-starred in THE SISTERS which covers a wide variety of locales, including the San Francisco earthquake. Anita Louise and Jane Bryan are the other sisters of the title. It will be Trade shown on January 31, at the Cambridge Theatre, at 8.30 p.m.

NEW STARRING TEAM

Errol Flynn and Bette Davis in THE SISTERS, which First National is Trade showing at the Cambridge Theatre on January 31 at 8.30 p.m.

First National to Present "The Sisters"

ERROL FLYNN AND BETTE DAVIS NEW CO-STARRING VEHICLE

ONE of the most important and momentous productions to come from First National's Burbank studios for many months is "The Sisters," the Errol Flynn—Bette Davis co-starring vehicle which will be screened to the Trade at the Cambridge Theatre on Tuesday, January 31, at 8.30 p.m.

That "The Sisters" is a "special" of the first water can easily be seen from the terrific reception it received following its screening at the Strand Theatre, New York. The American press was loud in its acclamation of the picture upon its opening. "'The Sisters' is the finest American film the reviewer has seen this year. . . . Applause must go to Bette Davis and Errol Flynn," said the New York Herald-Tribune, whilst the World-Telegram reported: "Here is a swell picture . . . a swell script . . .Anatole Litvak's fine direction . . . unusual performances contributed by the entire cast and, in particular, Errol Flynn and Bette Davis." Walter Winchell, ace columnist and radio commentator, said of "The Sisters": "Bette Davis' emoting flirts with the Academy Award."

New Team

Although Miss Davis and Flynn have been working in the same studio for several years, "The Sisters" marks the first occasion on which these two great box-office personalities have been teamed, and it is claimed also that their individual performances will rank as the finest they have ever given.

The localities in which the production is set are many and varied, and the story ranges from a small town in Montana, where the plot opens, to New York, San Francisco—at the time of the great fire and earthquake, and London. The film is set in the early 1900's, and it is said that the atmosphere and settings of the early part of the century have been vividly and accurately re-created. The story, acting values and production have combined to give the finished film an entertainment value which will be universal in its appeal to young and old.

The story tells of the lives of three sisters, born in the small town of Silver Bow, Montana. The break-up of the family begins with the marriage of Louise, the eldest sister, to a San Francisco newspaper man, and it is only after their marriage and removal to San Francisco that Louise discovers that her husband is addicted to drunkenness and wanderlust. Helen, the second sister, meanwhile marries an elderly millionaire and goes off to lead a highly cosmopolitan life, while the third girl, Grace, marries a likeable young banker who had previously been jilted by Louise. It is a crisis in the domestic life of this third sister that brings the other two girls back to Silver Bow, where their own tangled love affairs are also eventually straightened out.

Splendid Cast

The cast includes, besides Bette Davis and Errol Flynn, such popular players as Jane Bryan and Anita Louise, as the two remaining sisters; Beulah Bondi and Henry Travers as the mother and father of the three girls; Dick Foran as the likeable young banker, and Alan Hale, as the elderly millionaire. Others who have important parts in the picture are Ian Hunter, Patric Knowles, Donald Crisp, Janet Shaw, Harry Davenport, Mayo Methot and Lee Patrick.

"The Sisters" was based on the novel of the same name by Myron Brinig, which has been one of the best sellers of recent years. Directed by Anatole Litvak, this picturisation of the novel is said to contain all the full-bodied drama of the book, with romance, tragedy and comedy rubbing elbows, even as they do in real life.

Special attention is drawn to the fact that all seats for the Trade screening of "The Sisters" will be strictly reserved, and D. E. Griffiths, managing director of First National, advises all exhibitors to return the application forms, which are being mailed to them in due course, at their earliest possible convenience in order to ensure securing their seats.

MILNE CIRCUIT SUPERVISOR

W. Page Appointed

A well-known Scottish manager, William Page, who has been in charge of the Picture House, Arbroath, since its opening eight years ago, has been appointed supervisor of the circuit of kinemas owned by J. B. Milne, Dundee, which covers six towns ranging from Fife to Peterhead.

Mr. Page received his early training in the business in Buckhaven, Fife, and later held managerial posts in Edinburgh and Fife, where he was manager of the Regent, Leven, before going to Arbroath. He commences his new duties on January 31.

"THE RETURN OF THE FROG" AT THE ODEON

The Imperator-British Lion production, "The Return of the Frog," starring Gordon Harker, will commence a West End premiere at the Odeon, Leicester Square, on Monday next, January 23.

TURKEY REDUCES FILM CHARGES

Dictator's "Go to the Kinema" Campaign

In furtherence of the policy of Westernising the 16.2 million inhabitants, the Turkish Government is endeavouring to facilitate the attending of kinema performances throughout the country, not only by increasing the number of kinema theatres which, at present, amounts to only 150 (the capital, Istanbul, has 40 wired halls for a population of 500,000), but also by enabling the poorer classes to see films regularly.

Hence, the Turkish Government has issued a decree reducing considerably the charges pertaining to the import and screening of films. As far as the import duty is concerned, the reduction amounts to 70 per cent., so that the duty and censorship charge is decreased from ca. £80 to ca. £22 for a single print.

The entertainments tax has been lowered from an average 28 per cent. to 10 per cent. of the receipts, and exhibitors have been ordered to reduce the admission prices and to institute special children's performances to be given twice per week at the fixed price of 10 piaster (4d.) per seat.

THE WEEK IN SCOTLAND

DUNDEE BRANCH BAN ON REFUGEE COLLECTIONS

General Council Criticised

EXHIBITORS' VIEWS

THE surprise decision of Dundee C.E.A. not to approve of collecting boxes for public support of the Earl Baldwin Fund for Refugees on Saturday, January 14, provided divergent views among the members, but the "ban" was not generally applied, and in the case of the big kinemas in the centre of the city the collection boxes were available for offerings from patrons.

It is understood that exhibitors in majority were agreeable to giving their personal contribution of 10 per cent., but opposition originated on ground that General Council before making recommendation, should have consulted the branches as to method of co-operating and giving support to fund.

"Our instructions from head office were to have collection boxes and we had them," said F. Carter Linay, manager, La Scala, Dundee. "I understand that the other central houses did likewise. I found the patrons of the La Scala responded very well to the appeal. The attitude of Dundee members was a neutral one, and it was left to themselves to collect or not."

"I fell in line with the other large houses and had collecting boxes and also contributed 10 per cent.," said Victor Hamilton, proprietor, Kinnaird Picture House.

W. S. Edward, proprietor, Tivoli, and other kinemas in Dundee districts, said he was against placing collecting boxes in foyers and seeking support of patrons. He was only too willing to contribute personally, but did not think it right that the public should be expected to subscribe through the kinema.

The proprietor of another suburban kinema stated: "I have always been against asking patrons to put anything in collection boxes no matter what it is for. I put on the Archbishop of Canterbury's appeal in the newsreel, but I did not have a single offer from a patron to contribute."

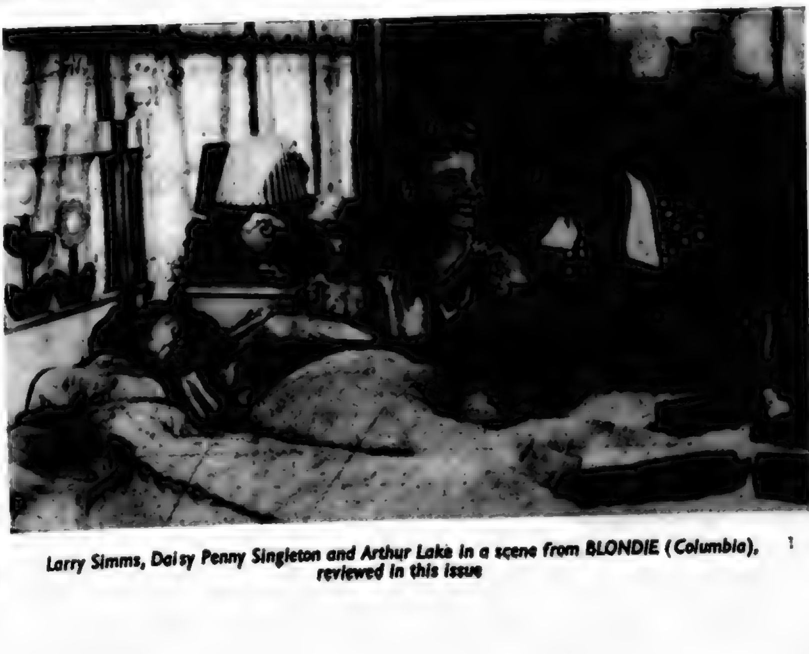
DEATH OF SCOTTISH VETERAN

G. Cowan, Doyen of Travellers

On Thursday last, a representative company of the Trade paid their last respects to George Cowan, the doyen of Scottish film travellers, who passed away peacefully in his sleep on Tuesday morning. It is just over a year since George retired officially from Paramount Film Service, but so keen was he on his work that practically up to the last he was still making calls and attending Trade shows.

He had been in the kinema business since 1910 with various firms, during the last 14 years of which he represented Paramount. On the occasion of the presentation made to him in December, 1937, the whole Trade expressed its appreciation. His services to the Scottish kinema Trade, to the Cinema Club, of which he was one of its earlier members, and to Lodge Anima, of which he was a founder member, were many and valuable. To his sorrowing widow and daughters the entire Scottish Trade expresses its sympathy.

An innovation is to be introduced shortly at the Southport Palladium (G.P.T.), when there will be a mixed programme of films and variety. Manager A. Brown states that there will be one hour of variety.



Larry Simms, Daisy Penny Singleton and Arthur Lake in a scene from BLONDIE (Columbia), reviewed in this issue

Barbara Pepper and Jack Holt in THE STRANGE CASE OF DR. MEADE (Columbia), reviewed in this issue

Aberdeen Opening Next Month

Kingsway, a 2,500 Seater, Costing £50,000

THE latest Aberdeen kinema—the Kingsway—which is being erected by James F. Donald (Aberdeen Cinemas), Ltd., at King Street, at a cost of £50,000, will be opened in the middle of next month.

The theatre will accommodate 2,500 people.

A commodious stage has been built to make it suitable for variety as well as films. The entrance halls and stairways are to be panelled in walnut, while the doors will be of mahogany. The seats are to be of the deep-cushioned type, while the floors will be covered with heavy carpets in keeping with the general colour-scheme of the building.

Frank McGuggin, formerly manager of the City Cinema, Aberdeen, who has been appointed manager of the Kingsway, went to the old La Scala, Aberdeen, from Glasgow. After a time he took over the managership of the King's, and from there he was appointed manager of the City Cinema when it was opened about two years ago.

CINEMA CLUB LUNCHEON

Local Star Welcomed Home from Hollywood

At the usual monthly luncheon last Friday President Healy presided over an attendance of over 80 members and friends. The guest of honour was Miss Ella Logan, the Glasgow girl who is home just now on a visit from Hollywood, and who has appeared with much success in several outstanding pictures. After the luncheon the President introduced Miss Logan, who in her reply of thanks said that she was delighted to be back home again after an absence of eight years. She hoped her hearers had enjoyed the pictures she had appeared in, and that they would have an opportunity of seeing her in more, and perhaps better, pictures during the year. Through the efforts of Con Williams, a splendid entertainment was provided by artistes from the Empress Playhouse.

W. Carruthers, the Past President, suitably voiced the thanks of the members to Miss Logan, and voiced members' welcome.

The President intimated that the next luncheon would be the Cinema Ball Luncheon: he made an appeal for the whole-hearted support of the Ball.

Kinema Ball Tickets

With the Ball only a month ahead, arrangements are rapidly taking shape, and there has been a steady demand for tickets. President Healy hopes to have the prize list ready for insertion the day of the C.E.A. annual meeting. Have you reserved your table yet at the Playhouse? Mr. Collins is taking reservations now.

Edinburgh Dance

The staffs of the four A.B.C. houses in Edinburgh—Regal, Lyceum, Ritz and Savoy—held their annual dance in the Plaza, Morningside, last week when a company numbering about 200 enjoyed themselves. The company included T. M. Battison, general manager, and James Burns, house manager, of the Regal; John Gallacher, manager of the Lyceum; and Samuel Calderwood, manager of the Savoy.

G.-B. Offices for 20th-Fox

The old Gaumont-British offices in Mitchell Street are to be reoccupied soon, 20th Century-Fox Film Co. being about to take over this establishment as their Scottish headquarters.

R.E.F.'S ANNUAL MEETING

R.E.F.'s, Ltd. (Renters, exhibitors and friends), the Liverpool social organisation, will hold their annual dinner, dance and cabaret at the Bear's Paw Restaurant, Liverpool, to-morrow (Friday) evening.

The dinner will be at 7.30 p.m., and dancing from 9 p.m. to 2 a.m. Tickets are 7s. 6d. each. Arrangements are in the hands of the "Ref's" committee, of which J. H. Haigh is chairman.

"STAND UP AND FIGHT"

Scenes from the latest Robert Taylor picture, STAND UP AND FIGHT, which M-G-M is Trade showing this (Thursday) at 6.30 p.m. at the Cambridge Theatre. Also in the cast are Wallace Beery, Florence Rice, Helen Broderick, Charley Grapewin, Barton MacLane, Charles Bickford, John Qualem and Clinton Rosemond. W. S. Van Dyke directed.

NO SUNDAY PAYMENTS FOR TICKETS ?

Police Protest at Bury

BUT PERMIT IS GRANTED

IS the selling of tickets on the night of a Sunday concert a contravention of the Sunday Observance Act?

This was one of the objections raised by the police against the application of the Odeon, Bury, to the local magistrates for a music and dancing licence from 8 p.m. to 10.30 p.m. on Sunday, February 5, for a concert organised by the National Union of Journalists in aid of Press and local charities.

Chief Inspector Martyn: I submit there should be no payment on Sunday. If the tickets are reserved, then we say there can be no objection, but if the seats are not reserved then it comes under the Sunday Observance Act. You are licensed as a kinema for six days.

So far as the opening of the premises was concerned it was a matter for the Watch Committee who granted the licence. It was creating a precedent to allow the application. There was already one hall in Bury with a seven days' licence, and if the magistrates granted an occasional licence in this instance it would be the forerunner of similar applications. Then there was the question of people who wished to attend without a ticket. It was against the law to make any charge on the day for admission.

T. T. Heywood, for the Odeon, said the reason why this application is made is because under Section 3 of the Sunday Entertainment Act you are given power to grant an occasional licence for music to be played in any kinema that is licensed for music and dancing.

I cannot understand the objection the police have raised about admission. If we were going to take this hall and have reserved seats and admission free, then we should not have had to come before you and ask for a licence. In order that we should not infringe the Act we are making application for the licence. The police admit there is one hall in this town licensed for music on Sunday. There is no question of precedent or any principle being involved. I am sure your last desire would be to create a monopoly in favour of one hall as against all others.

"If you refuse this licence you must do so for some valid reason," he went on. "The hall cannot be turned down because of its unsuitability and the entertainment is not unsuitable. We are willing for you to apply special conditions and are prepared to give you a promise that nothing in the nature of swing music or jazz would be played or anything that would in any way disturb people of religious views.

After a short consultation, the magistrates decided to grant the application and remit the usual fee.

◆

MORE EFFORTS IN MIDLAND

Traders Join in West Bromwich Campaign

The assistance of the West Bromwich Tradesmen's Association in the fight for Sunday opening of kinemas was sought by R. H. Lee-Morgan, manager of the Tower Cinema, at the last meeting of that body. Addressing the members, he assured them there was a great demand for Sunday kinemas in West Bromwich. With Sunday opening in operation in Birmingham and the adjoining town of Smethwick, encouragement was given to West Bromwich people to spend money outside their own town. He was under the impression that the primary duty of the Watch Committee was to serve the public and not to dictate to it. The opening of the local kinemas on Sunday evenings would undoubtedly bring business to other trades in the town.

Sunday opening was discussed by the Wednesbury Town Council last week, the result being that the question will be discussed in committee. A resolution that the Council should make an order permitting the opening of kinemas from 7 to 10 p.m. was moved by Coun. King and seconded by Dr. G. I. Lamb, but this was defeated.

The General Purposes Committee reported the receipt of a letter from solicitors acting on behalf of the three local kinemas stating that a postcard ballot of the first 250 persons on the electors' list in each of the wards showed a considerable majority in favour of Sunday opening. They therefore asked the Council to make the necessary order.

◆

75 PER CENT. FOR CHARITY

Stockport Exhibitors' Generosity

Stockport exhibitors were thanked at the meeting of the local Infirmary Board for their decision to give 75 per cent. of the proceeds of a special Sunday evening show to the Infirmary.

Col. Sir Alan J. Sykes said the Stockport and District Cinema Exhibitors' Association had agreed to open their kinemas on the evening of Sunday, January 29, after church hours, when 75 per cent. of the proceeds will be given to the Infirmary and 25 per cent. to the Cinematograph Trades' Benevolent Fund. It was the intention of the exhibitors to make this effort for the Infirmary each year.

Dartford's Charity Contributions

As a result of Sunday kinema openings, £370 has been collected for charities in Dartford under the Sunday Entertainments Act during the year ended December 31, 1938.

BRIDLINGTON POINTS TO CHURCH'S EXAMPLE

Exhibitor to Press for Plebiscite

Following the success of a kinema show held on Sunday in last week at a church parish hall at Bridlington there is promised renewed activity in regard to the much-debated subject of Sunday opening. Measures are to be taken to press for a plebiscite.

Jack Batt, manager of a local kinema, who is organising the movement for Sunday kinemas in Bridlington, said that there was no objection to the kinema show in aid of charity, which was for a most deserving cause, but the churches themselves have proved what they said to the Bridlington Town Council was incorrect, that Sunday kinemas were not wanted and would not be popular in Bridlington.

"The hall where the show was held was full, and among the audience was the Rev. J. A. Sheen, president of the Bridlington Free Church Council, who was the strongest opposer of Sunday kinemas in Bridlington when we applied to the Council.

"We do not object in the least to the churches having this kinema show, which was in aid of the Spanish Refugees' Fund, a very deserving charity, but we maintain that the fact that they showed an ordinary commercial quota film and that the hall was full shows that there is a demand for Sunday opening of kinemas in Bridlington."

The film at the charity show was "Man of Aran."

◆

SUNDAY CONCERT FOR CHARITY

A Tynemouth Council Move

There is every prospect that the first Sunday kinema shows ever to be held at Tynemouth kinemas will be given in the borough to augment the Mayor of Tynemouth's fund for the relief of the dependents of the crew of the lost North Shields trawler *Jennie Stewart*.

Representations have been made to the Watch Committee that they might favourably consider such an application from kinema managers, and the *Evening News* was given to understand to-day that the Watch Committee has decided to recommend the Town Council to grant one Sunday for kinema performances, subject to application being made for the necessary licences.

The point will be discussed at the next meeting of the council.

R. Waugh, manager of the Prince's Theatre, has stated that he had been unofficially informed of the decision of the Watch Committee and that as soon as he receives confirmation of the arrangements it is proposed to hold a meeting of kinema managers to discuss plans.

No discussion as to whether the performances will be of films or variety, or both, has yet been taken.

"21 DAYS"

Leslie Banks and Vivien Leigh in 21 DAYS, a forthcoming Columbia picture

Complaints to Council Over "Black-out"

NORTH WALES KINEMAS HEAVY LOSS

A protest that the company had sustained a "heavy loss" as the result of a serious electricity "black-out" last November was contained in a letter from the Llanrwst Cinema Co., Ltd., which was read at the January meeting of the Llanfairfechan Urban Council (North Wales).

"We consider the power company's previous explanation to be unsatisfactory," stated the letter. "Our loss has been heavy due to the failure of electrical supply, and when you consider that we could instal our own plant but for the reliability we place on the power company's supply, you will appreciate that it is not necessary that we should incur such loss."

The Council also considered complaints received from other sources, and it was decided to defer further consideration pending the attendance of the power company's chief engineer before the Council.

Hugh Jones, a member of the Council, summed up the Council's attitude by remarking that it was a "life and death matter for them."

Condition of Rotherham Licence

Rotherham Watch Committee, when considering application from Cinema (Rotherham) and Electra, Ltd., for licences in respect of the Cinema House and the Regent Theatre, for this year, recommended that the licence be issued, subject to the subcommittee visiting, if the chairman should deem it advisable, inspecting, and being satisfied with the condition of the premises. It was also subject to certificates being received from a competent electrician to the effect that the electrical apparatus is in proper and efficient order.

Mayor Launches Forum at Gosport

PORTSMOUTH TOWN CINEMAS LTD.'S TENTH

The Forum, Gosport, tenth of the chain of kinemas owned by the Portsmouth Town Cinemas, Ltd., was opened by the Mayor of Gosport, Alderman Major C. F. O. Graham, on Monday.

Designed by the late Andrew Mather and built by Berney and Marks, of Lower James Street, London, the new theatre has been constructed on the most modern lines, and provides accommodation for 1,648 people.

Presiding at the opening, G. V. Northcott, Chairman of Portsmouth Town Cinemas, Ltd., remarked that Mr. Mather had designed more kinemas and theatres than any other architect he knew, and they regretted his death during its construction. They had with them, however, as successor, L. Allen, and they wished him every success in the future.

When he first joined the company they had only two kinemas, the Palace and Shaftesbury, at Portsmouth, but the Forum was the tenth they had now in operation, and he was glad to say that the company had also progressed from the shareholders' point of view, because for the last 15 years they had been able to pay at least 10 per cent. on their working. He was also glad to say that the whole of their share capital belonged to local people.

A County Group

Their kinemas were well spread in Portsmouth, Gosport, Christchurch, Bournemouth and Swanage, and they were in a unique position at Gosport, because when they finished their new building at Forton they would have three kinemas in the town.

The Mayor congratulated the company upon their enterprise and courage, and commented that for the last 20 years Mr. Northcott had played a prominent part in the development of their borough. The company were now about to rebuild the Criterion at Forton on super lines. He had great pleasure in declaring the theatre open.

The Chairman then announced that the directors had decided to give the proceeds of the opening performance to the Gosport War Memorial Hospital, and presented two cheques to Canon Guy Landon, Chairman of the Hospital Committee, one for £50 18s., representing the proceeds of the opening ceremony, and the other for £21 from the contractors.

Hospital's Thanks

Returning thanks, Canon Landon said he hoped there would never be a performance which would produce less than the cheque handed to him, and in wishing the new venture every success he added that he trusted that the kinemas of Gosport would do as much for the minds of the citizens as the hospital had done for years past for their bodies.

A silver salver was also presented to Major Graham by the directors as a memento of the occasion, together with a basket of flowers for the Mayoress, who was prevented from being present by illness.

Music was rendered by the Band of the Royal Marines from H.M.S. St. Vincent, and the principal picture for the opening featured Will Hay in "Hey, Hey, U.S.A."

Western Electric Mirrophonic sound system is installed.

Patricia Hilliard and Geoffrey Toone in a scene from NIGHT JOURNEY (Butcher), reviewed in this issue

NEWS FROM ALL QUARTERS

Pensioners' 3d. Shows—Organist's Ball to Aid Charity

Harry Sanders, manager of the State, Grantham, Lincs, has introduced an innovation to benefit old age pensioners. In future this class of people will be admitted for 3d. to the Friday afternoon performances on production of their old age pension books.

Two youths charged with breaking into the Embassy Cinema, Broughton, and stealing cigarettes and cash, appeared at the Salford Quarter Sessions on Monday. Both defendants were bound over to be of good behaviour for three years.

Southampton Education Authorities have now under consideration the question of equipping schools under their control with daylight kinema projectors.

The management of the Classic, Above Bar, Southampton, invited more than a hundred patients and nurses of the Royal Victoria Military Hospital at Netley to see "Cavalcade." The party was received on arrival by R. B. Living, the manager of the Classic, who arranged the function with the co-operation of A. R. Matthews, supervising manager of the Portsmouth and Southampton "Classics" circuit.

The two kinemas at Otley (Yorkshire) suspended their children's matinées on Saturday, January 14, in view of a diphtheria epidemic in the town.

Robinson Cleaver Fans' Club, a club formed by supporters of the radio organist who plays at the Granada, Welling, are giving a ball at Woolwich Town Hall on Friday evening in aid of the Woolwich War Memorial Hospital.

An innovation is to be introduced shortly at the Southport Palladium (G.P.T.), when there will be a mixed programme of films and variety. Manager A. Brown states that there will be one hour of variety.

An outbreak of seat-slashing at Southend has subsided now that kinemas are showing a slide offering a 10s. reward for information leading to the discovery of the people responsible for this senseless form of wilful damage.

The Picture House, Melton Mowbray, Leicestershire, has been renamed the Plaza.

Peter Leigh, of Northenden, Manchester, who died last week, founded the Coronation Cinema, in Longley Lane, Northenden, in 1911, opening it on the day King George V was crowned. For many years the entertainment was known locally as "Peter's Pictures."

◆

CINEMA CHRISTIAN COUNCIL

Tribute to Retiring Secretary

The Cinema Christian Council (of which the Archbishop of Canterbury is the President) anounces the resignation of the Secretary, T. H. Baxter, on his appointment as Secretary of the Religious Film Society and also of the new organisation, Religious Films, Ltd.

The Executive Committee of the Cinema Christian Council has passed the following resolution:—

"The Committee received, with great regret, the resignation of the Secretary, T. H. Baxter, who has become Secretary of the Religious Film Society and of Religious Films, Ltd. In accepting the resignation the Committee desire to place on record their profound appreciation of Mr. Baxter's very great services to the Cinema Christian Council. By undertaking the responsibilities of the first Secretary of the Cinema Christian Council Mr. Baxter shouldered a heavy task with cheerfulness and determination. He has given of his best without stint, and by tactfulness and devotion has succeeded in establishing the Cinema Christian Council in a position of great usefulness. The Committee rejoices in the fact that Mr. Baxter's new appointment will not divert his energies and skill from the Religious Film Movement, and wishes him every blessing in his work."

New Films at a Glance

Title and Renter.	R.T and Certificate.	Stars.	Remarks.	Box-Office Angle.
Adventure in Sahara (Columbia)—American.	57 min. (A)	Paul Kelly, C. Henry Gordon, Lorna Gray.	Stereotyped melodrama of the Foreign Legion. Staging colourful but characterisation unconvincing. Appeal definitely ingenuous.	**Support for the industrial element. Nothing to harm youngsters.**
Blondie (Columbia)—American.	69 min. (U)	Penny Singleton, Arthur Lake, Larry Simms.	Domestic comedy suggested by the popular cartoon strip. Story good, teamwork excellent, and direction resourceful.	**Excellent light booking for all classes family included.**
Conflit (European Film Distrib.)—French.	140 min. (A)	Corinne Luchaire, Annie Ducaux, Raymond Rouleau.	Brilliantly acted mother-love story dealing with unmarried girl who has a baby and gives it to her sister to save her marital happiness. Tense drama, strong human emotional qualities.	**Excellent specialised hall booking. Not for children.**
†Heart of the North (First National)—American.	82 min. (U)	Dick Foran, Gloria Dickson, Allen Jenkins.	Melodrama of the Royal Canadian Mounted Police, Story conventional, but virile, thrills big, and staging superb. Technicolor photography outstanding.	**First-rate popular booking. Great for youngsters.**
His Exciting Night (Gen. F.D.-Universal) American.	61 min. (U)	Charles Ruggles, Ona Munson, Maxie Rosenbloom.	Farcical comedy, built from bright, if time-honoured marital complications. Teamwork slick and direction resourceful.	**Attractive light booking for the masses and the family.**
I Stand Accused (British Lion-Republic) American.	63 min. (A)	Robert Cummings, Helen Mack, Lyle Talbot.	Melodrama of the legal profession, with gangster trimmings. Theme hard-hitting and interesting, acting competent and atmosphere realistic.	**Cast-iron popular booking. Nothing to harm youngsters.**
Little Adventuress, The (Columbia—American.	59 min. (U)	Edith Fellows, Cliff Edwards, Richard Fiske.	Conventional racing story, redeemed by good acting, sympathetic direction, and humour.	**Good second feature for the not-too-sophisticated. Excellent for youngsters.**
***†Mikado, The** (General F.D.)—British.	89 min. (U)	Kenny Baker, Martyn Green, Jean Colin.	Comic operetta, brilliantly adapted from the most consistent of the Gilbert and Sullivan successes. Singing and orchestration delightful, cast flawless, decor irresistible, and colour photography brilliant.	**Excellent booking, a box office certainty for all classes, family included.**
***Night Journey** (Butcher)—British.	75 min. (A)	Geoffrey Toone, Patricia Hilliard, Edward Lexy.	Melodrama of the Great North Road. Story a trifle heavy-laden, but acting of principals good, and atmosphere realistic. Every big thrill registers.	**Very good booking for the masses and industrial audiences. Safe for juveniles.**
Riders of the Black Hills (British Lion-Republic)—American.	56 min. (U)	Bob Livingston, Ray Corrigan, Max Terhune.	Outdoor melodrama, with a horse-racing theme. Team work good, direction smart and thrills big. Comedy relief slick.	**Capital support for all classes and youngsters in particular.**
***So This is London** (20th Century-Fox)—British.	84 min. (A)	Alfred Drayton, Robertson Hare, Revnell and West.	Breezy, farcical comedy, freely adapted from the stage success. Co-stars in good form, but Revnell and West superfluous. The humour has, however, the popular touch.	**Attractive star comedy bet for the masses. Nothing to harm youngsters.**
Strange Case of Dr. Meade, The. (Columbia)—American.	61 min. (A)	Jack Holt, Beverly Roberts, Paul Everton.	Medico melodrama telling of a famous surgeon's battle against small-town bigotry and prejudice. Acting very good, atmosphere authentic, and theme thought-provoking.	**Good two-feature programme booking Safe for youngsters.**

*** A British Picture. † In Colour.**

REVIEWS FOR SHOWMEN

The Mikado

General F.D. British (U). Directed by Victor Schertzinger. Featuring Kenny Baker, Martyn Green and Jean Colin. 8,100 *feet. Released October* 9, 1939.

COMIC operetta brilliantly adapted from the most consistent of the Gilbert and Sullivan successes. The book and the score make their screen debut in circumstances worthy of their high tradition and enduring charm. The singing is delightful, the orchestral accompaniment is the London Symphony Orchestra at its best, and the casting is, in spite of, or perhaps because of, its concessions to the American market, flawless. Above all, however, it is the compelling beauty of the decor, subtly amplified by the most perfect Technicolor photography yet seen on the screen. A ready-made market is assured by the legions of Gilbert and Sullivan fans, while dignity of showmanship and novelty values are an irresistible invitation to the hardened screen-goer. In its cultivation of universal appeal the picture converts the normal hazards of the unusual into the qualifications of a box-office certainty. Excellent general booking.

Story.—Nanki-Poo, son of the Mikado, is ordered to wed Katisha, an ungainly and elderly woman of his father's Court, but rather than face such a future he flees in the guise of a strolling minstrel. In his wanderings he falls in love with Yum-Yum, ward of Ko-Ko, a tailor, and later, hearing that Ko-Ko is to be executed for flirting, he presses his claims for the girl. Ko-Ko is, however, appointed Lord High Executioner, and when the Mikado threatens to do away with the office unless an execution takes place, he selects Nanki-Poo, his rival in love, as his victim. Nanki-Poo is contemplating suicide, and he readily agrees, providing he is married to Yum-Yum for one month. Circumstances conspire to spare Nanki-Poo, though the Mikado is told of an execution. Complications arise when the Mikado believes his son has been executed, but all ends on a happy note.

Acting.—Kenny Baker sings with a slight but pleasant American accent as Nanki-Poo, and Jean Colin makes the most of her voice as Yum-Yum. Both are admirably cast. Of the supporting players, Martyn Green, brilliant as Ko-Ko, Sydney Granville as Poo-Bah, John Barclay as the Mikado, and Constance Willis as Katisha, definitely stand out.

Production.—The book remains fresh, although of time-honoured ingenuousness, and both the stars and the orchestra do full justice to the score. The ear is tickled and memories awakened by those charming and enduring numbers, "Tit Willow," "A Wandering Minstrel, I," "My Object All Sublime," "The Sun Whose Rays" and "Three Little Maids Are We." Comedy of a gentle slapstick nature is neatly interwoven, and this gracefully balances vocal and sentimental sweetness. The director, the cast, and the technician worship at the shrine of Gilbert and Sullivan, but in observing a tradition that is little sure of religion do not neglect the demands of modern showmanship. These are principally met in the glory of Technicolor and the artistic composition of each and every set. The entertainment is of impeccable quality and shy ingratiating delicacy. Gilbert and Sullivan have come to the screen to stay.

Points of Appeal.—Charming story, brilliant stagecraft, flawless Technicolor photography, delightful music, clever cast, and box-office title.

The Strange Case of Dr. Meade

Columbia American (A) Directed by Lewis D. Collins. Featuring Jack Holt, Beverly Roberts and Paul Everton. 5,490 *feet Release date not fixed.*

MEDICO melodrama telling of stern conflict between famous surgeon and stubborn "medicine man" of the backwoods. The theme has basic truth, and this, amplified by first-class acting on the part of Jack Holt and Paul Everton, provides thought-provoking entertainment with punch. It is out of the ordinary and is a good two-feature programme booking.

Story.—James Meade, a distinguished New York surgeon, feels that he is in need of a holiday and makes for the backwoods. While deer-stalking he accidentally shoots Thad, son of Squire Lacey. Thad is taken to the surgery of "Dr." Silas Hazard, an old-fashioned, unqualified practitioner. Hazard scorns modern methods and refuses to extract the bullet. Thad takes a turn for the worse, and Bonnie, his cousin who has had nursing experience, implores Meade to operate. He does, and Thad recovers. The community is then split into two camps, those who favour Meade and those who prefer to remain loyal to Hazard. Meade, however, refuses to stem the tide of progress and opens a free clinic. Appreciation comes and bigotry is broken down when he cures Hazard's daughter of typhoid He takes Mart, Hazard's son, with him when he returns to New York, romance being hinted at in Mart's interest in Bonnie.

Acting.—Jack Holt acts with quiet strength and determination as Meade, and Paul Everton is responsible for a really clever character cameo as Hazard. The two skilfully emphasise the story's point.

Noah Beery, Jun., Beverly Roberts, John Qualen, Charles Middleton and Helen Jerome Eddy all represent good types in support.

Production.—The danger of the unqualified practitioner is the basic theme of this melodrama, and out of it is born pungent commentary on small-town bigotry and prejudice. Much of the action is inherently grim, but there is more than enough human interest to counteract its proximity to the sick-bed. It lives through the soundness of its principal characters and the revealing accuracy of its atmosphere. Appeal is near enough universal.

Points of Appeal.—Powerful, intelligent story, good cast, capable direction, human angle, and star and story values.

Adventure in Sahara

Columbia. American (A). Directed by D. Ross Lederman. Featuring Paul Kelly, C. Henry Gordon and Lorna Gray. 5,130 *feet. Release date not fixed.*

MELODRAMA of the French Foreign Legion, on conventional lines. The plot is planted in sandy soil, but that's as far as the illusion goes. The stars perform with vigour, but have played American gangster rôles too often to get by in fancy dress. Colourful, if synthetic backgrounds, are the main attractions. Average support for the industrial element.

Story.—Jim Wilson, an American, joins the Foreign Legion to avenge the death of his young brother, victim of the brutality of a commandant, Captain Savatt. After personally experiencing some of Savatt's brutality, Jim leads his colleagues in revolt. Savatt escapes, and returns at the head of a battalion, only to be attacked by Arabs. The mutineers, however, come to their comrades' aid. Court martial follows, but Jim and his associates receive only a light sentence, thanks to favourable testimony on the part of a friendly officer. Revenge is, presumably, forgotten, and romance takes its place.

Acting.—Paul Kelly, C. Henry Gordon, and Marc Lawrence are not entirely happy in the principal rôles, their personalities are stronger than the characters they are called upon to play. Lorna Gray has practically no part at all as the heroine.

Production.—Sadism is the theme of the melodrama, but its approach is very elementary. By the time tradition has been conformed with by the introduction of romance, all that remains is conventional gangster fare in obvious Foreign Legion guise, which, nevertheless, will provide thrills enough for youngsters, "A" certificate permitting.

Points of Appeal.—Ingenuous glamour of the Legion, few tough situations, popular cast, and good title.

Heart of the North

First National. American (U). Directed by Lewis Seiler. Featuring Dick Foran, Gloria Dickson and Allen Jenkins. 7,414 *feet. Release date not fixed.*

SPECTACULAR outdoor melodrama, a rugged monument to the courage and initiative of the Royal Canadian Mounted Police, the men who get their man. Rough-and-ready architecture makes mass, industrial and juvenile appeal a cast-iron certainty. Furthermore, its hearty, serial-like gamut is illustrated in superb Technicolor. First-rate popular booking.

Story.—Red Crocker and his gang of cut-throats hold up a fur and gold shipment and kill Corporal Jim Montgomery before the eyes of his small daughter, Judy. Sergeant Alan Baker, Montgomery's friend, is detailed to investigate, but he finds his area inspector difficult. Eventually he and his Corporal, Bill Hardsock, take matters into their own hands and suspension follows. Meanwhile, innocent trapper Dave MacMillan is arrested on evidence given by MacDrummond, a trader, and Elizabeth Spaulding, a Society girl, who wants Alan to leave the force. Alan and Bill are not to be outdone and they get their men by commandeering a 'plane. They prove that MacDrummond is the secret ringleader of the gang in time to prevent Dave MacMillan from being lynched. Having vindicated himself, Alan marries Joyce, MacMillan's daughter.

Acting.—Dick Foran contributes a lively, lusty and likeable portrayal as Alan, Allen Jenkins is good in the comedy rôle of Bill, and Joe Sawyer and Joseph King make a couple of real villains. Gloria Dickson, Gale Page and Janet Chapman, an ingratiating infant, head a capital supporting cast.

Production.—The story treads a familiar path, but showmanlike trimmings, represented by a small-child interest and a sagacious dog, hectic fights, a thrilling climax in which seaplanes play a prominent part, clean comedy, and superb scenic backgrounds, photographed in Technicolor, more than succeed in investing the obvious with new and vigorous life. It is a super chapter play condensed to feature footage. For the benefit of the sceptical, it comes from the same successful stable as "Gold is Where You Find It" and "Valley of Giants." It's a gift for "the gods."

Points of Appeal.—Robust, thrilling story, healthy sentiment, big stunts, irresistible small-child angle, majesty of the authentic North-West backgrounds, popular and enthusiastic cast, and excellent colour photography.

Night Journey

Butcher. British (A). Directed by Oswald Mitchell. Featuring Geoffrey Toone, Patricia Hilliard and Edward Lexy. 6,900 *feet. Release date not fixed.*

MELODRAMA of the Great North Road incorporating many themes within its basic one. Prodigality of interests leads at times to some narratal confusion, but the vigour of the atmosphere and the major characterisation more than compensates for spasmodic lapses of directorial discipline. Stern drama, crisp comedy, tender romance, and big thrills alternate for the most part in arresting and entertaining order. Very good booking for the masses and industrial audiences.

Story.—Johnny Carson, a lorry driver, is engaged to Mary Prentice, an unemployed girl whose sordid home is in a Northern distressed area. She wants to try her luck in London, but Johnny, sure of promotion, implores her to wait until he can take her out of her drab surroundings. In doing a good turn to another lorry driver, Johnny is later accused of wasting his firm's time and sacked. Meanwhile, Mary attempts to hitch-hike to London and is involved with a gang of crooks. Coincidence prompts Johnny, now in another job, to drive in the same direction with a load of gelignite, and the inevitable explosion leads to the rescue of Mary and the death of the crooks. There is, of course, happy augury for the lovers at the fade-out.

Acting.—Geoffrey Toone is a manly and likeable Johnny, Edward Lexy is clever as a detective posing as a hobo, and Alf Goddard is amusing in a tough comedy rôle. Patricia Hilliard is inclined to pile on the agony as Mary, but the support, with few exceptions, is competent.

Production.—The picture kicks off in good style and ends to the accompaniment of robust, if ingenuous, thrills, but sandwiched in between the showmanlike opening and climax is by-play that has no direct bearing on the main theme. There is also a tendency to dwell on the evils of unemployment. The wheat can, however, be easily separated from the chaff. There is more than enough body in the melodrama to make mass and industrial appeal a foregone conclusion. The timing of the big situation is satisfactory, and so are the lighting and photography.

Points of Appeal.—Strong story, capable character drawing, graphic versatility of interests, big thrills, popular comedy relief, and good title.

REVIEWS FOR SHOWMEN
continued on page 43

SALLY EIL

TARNISHED ANGEL

WITH

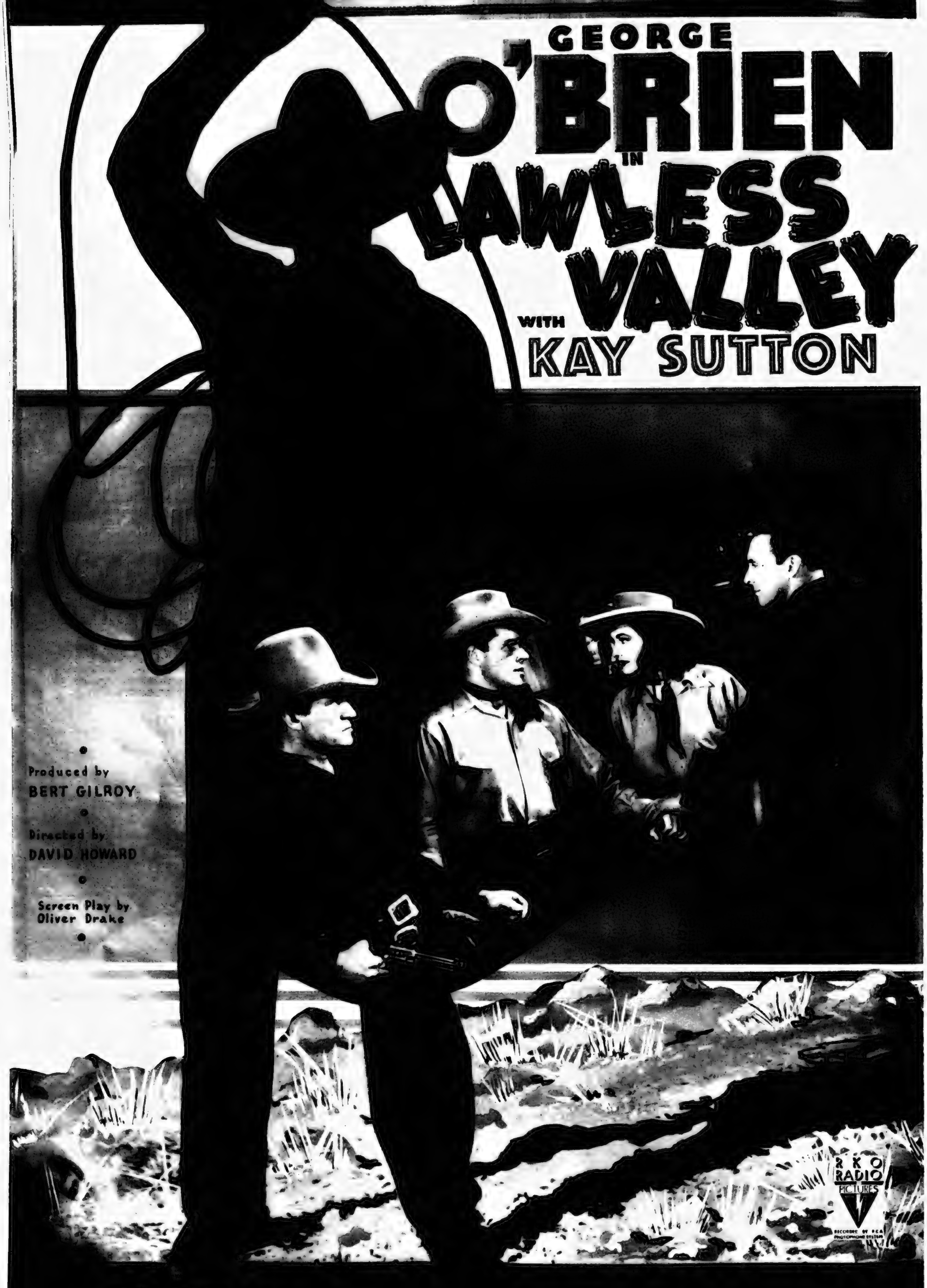
LEE BOWMAN
ANN MILLER
ALMA KRUGER
PAUL GUILFOYLE

PRODUCED BY B·P·FINEMAN
DIRECTED BY LESLIE GOODWINS
SCREEN PLAY BY JO PAGANO

RKO RADIO PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

A GREAT EMOTIONAL ACTRESS IN A POWERFUL DRAMA . . . A BEAUTIFUL NIGHT-CLUB GIRL WAGING A TITANIC BATTLE BETWEEN HER BAD AND BETTER SELVES.



GEORGE O'BRIEN

IN

LAWLESS VALLEY

WITH

KAY SUTTON

Produced by
BERT GILROY

Directed by
DAVID HOWARD

Screen Play by
Oliver Drake

RKO RADIO PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

DE SHOW

BOY SLAVES

THE MOST DRAMATIC SCREEN PRODUCTION IN A DECADE.... VIVID AND POWERFUL IN ITS PORTRAYAL OF THE BOY OF TO-DAY

HIS GANG
HIS LAUGHS
HIS TEARS!

RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

With

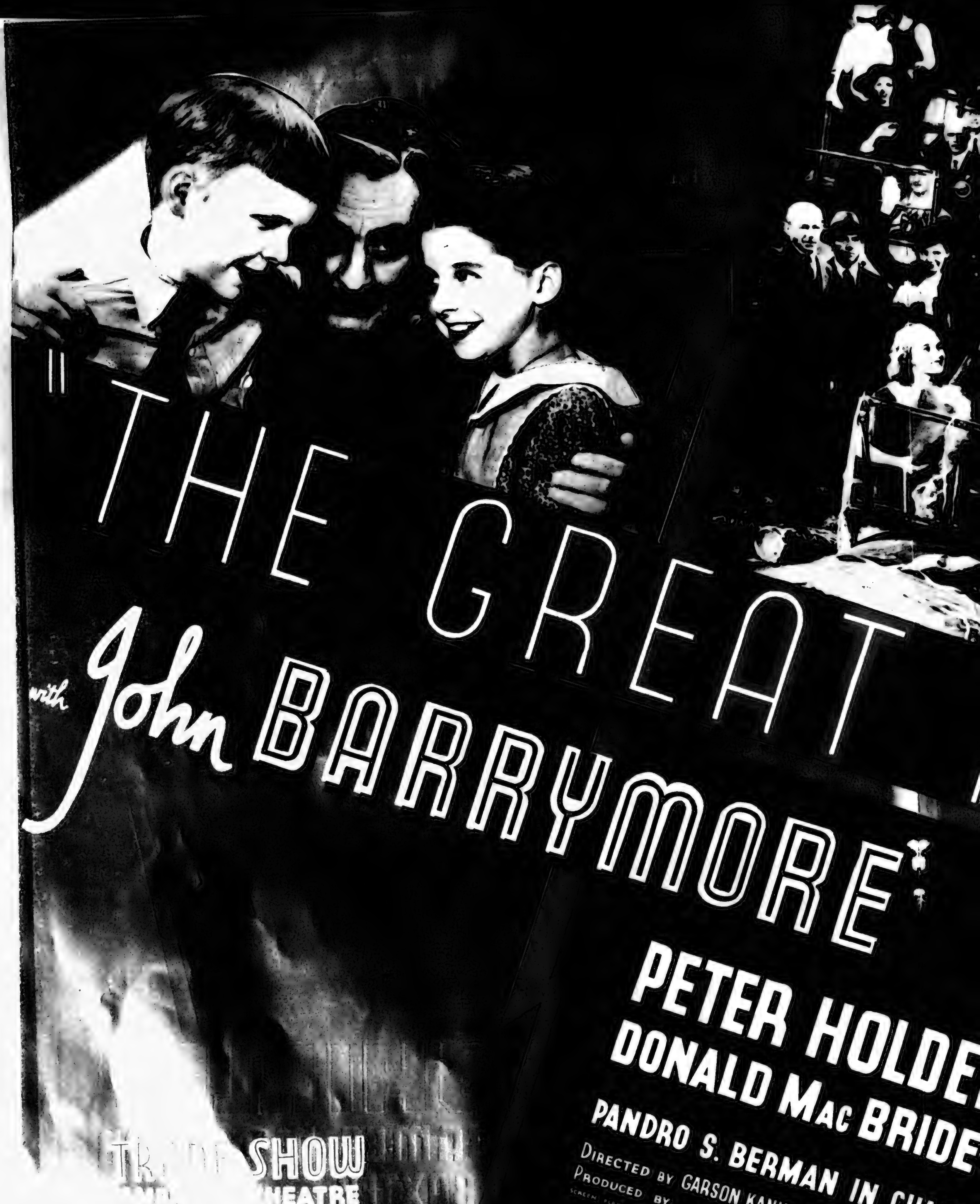
ANNE SHIRLEY

ROGER DANIEL · JAMES McCALLION
ALAN BAXTER

PANDRO S BERMAN IN CHARGE OF PRODUCTION

PRODUCED & DIRECTED BY P. J. WOLFSON

TRADE SHOW · CAMBRIDGE THEATRE · WED. JAN. 25 at 3 pm



"THE GREAT

with John BARRYMORE

PETER HOLDE

DONALD MAC BRIDE

PANDRO S. BERMAN IN CHARGE

DIRECTED BY GARSON KANIN

PRODUCED BY CLIFF REID

SCREEN PLAY BY JOHN TWIST

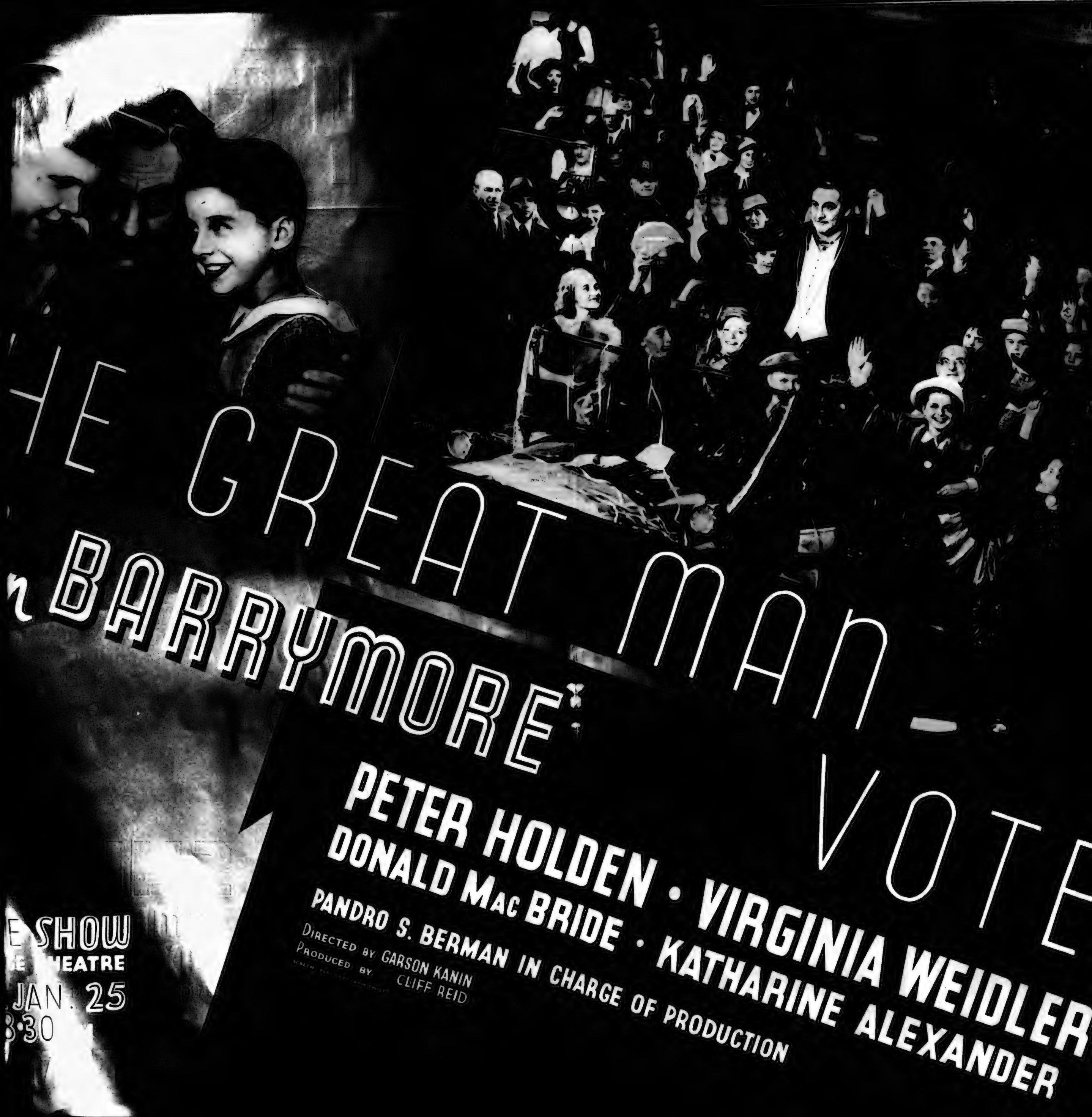
TRADE SHOW

[illegible] THEATRE

WED. JAN. 25

8 [illegible]

CO.INC.
MAN
VOTES
LDEN · VIRGINIA WEIDLER
RIDE · KATHARINE ALEXANDER
CHARGE OF PRODUCTION
G
CA
PET


HE GREAT MAN VOTE
n BARRYMORE
PETER HOLDEN · VIRGINIA WEIDLER
DONALD MacBRIDE · KATHARINE ALEXANDER
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
DIRECTED BY GARSON KANIN
PRODUCED BY CLIFF REID
E SHOW
E THEATRE
JAN. 25
8·30

OTES
WEIDLER
EXANDER

R K O RADIO MAKES GREATEST TALENT CAPTURE OF THE YEAR

PETER HOLDEN

EVEN YEAR OLD SENSATION OF NEW YORK PLAYS IMPORTANT RŌLE WITH

OHN BARRYMORE IN

'THE GREAT MAN VOTES'

READ WHAT THE CRITICS SAY ABOUT THIS BOY WONDER ACTOR

"Peter Holden is, in our book, the greatest juvenile actor of our time. His is acting to stir the admiration of his elders in the craft."
—*Robert Coleman, N.Y. Daily Mirror*

"Pud was played with unspoiled composure by Peter Holden, who won the hearts of the audience by his willowy simplicity."
—*Brooks Atkinson, N.Y. Times*

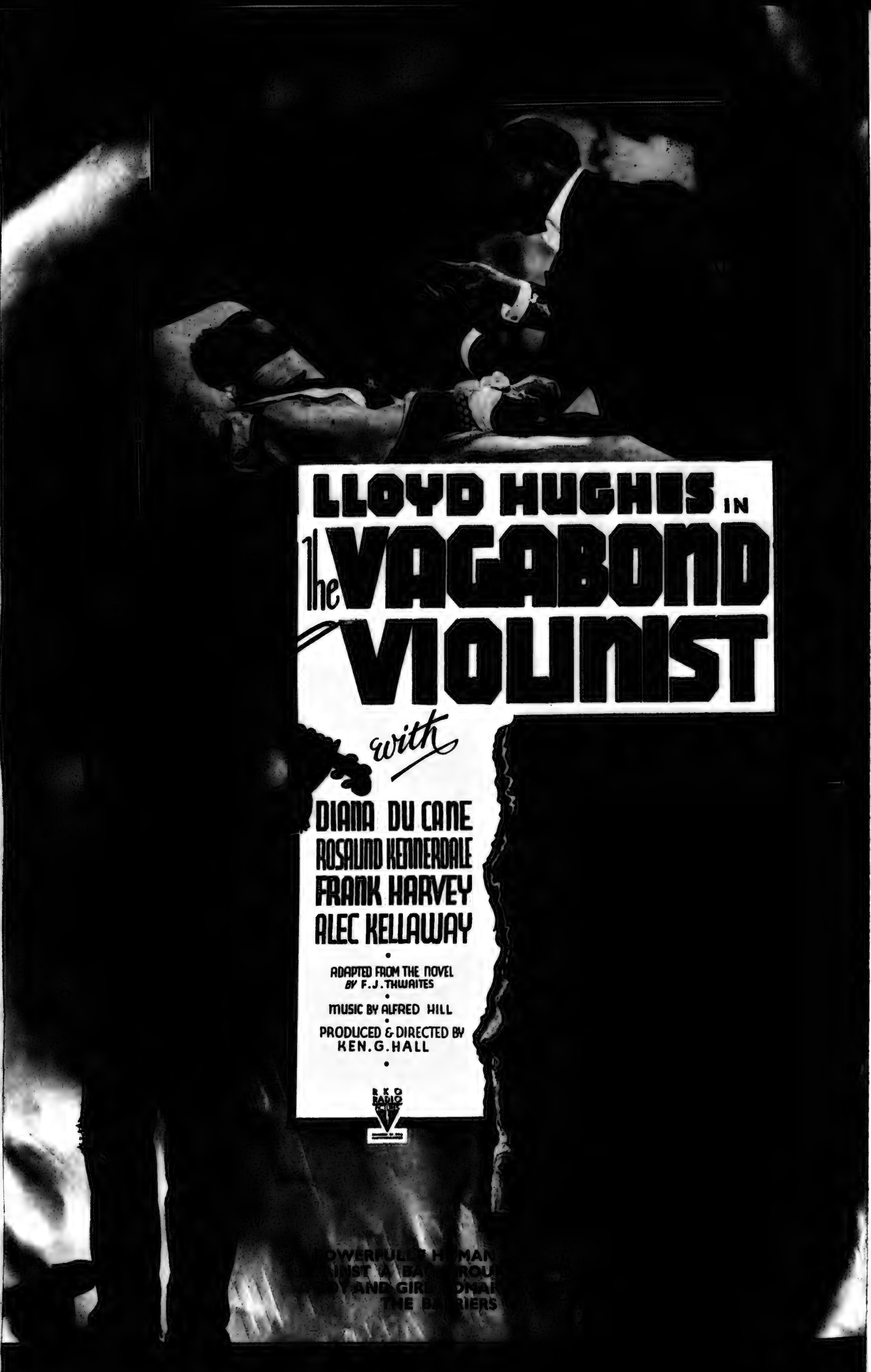
"Peter Holden is both real and enormously likeable, bringing the entire idea of the child actor into a high repute that it has not possessed in years."
—*Richard Watts, Jr., N.Y. Her.-Trib.*

"Peter Holden is what all small boys should be."
—*Richard Lockridge, N.Y. Evening Sun*

". . . Master Holden playing Pud with the ease and unselfconscious grace of one who is still too young to know what 'acting' means."
—*Wilella Waldorf*, N.Y.

"Peter Holden was unspoiled and it is my de
that he will remain so."
—*Sidney B. Whipple, N.Y. Wo*

"Pud was played to touching and hilari
Peter Holden."
—*John Anderson, N.Y. J*



LLOYD HUGHES IN

The VAGABOND VIOLINIST

with

DIANA DU CANE
ROSALIND KENNERDALE
FRANK HARVEY
ALEC KELLAWAY

ADAPTED FROM THE NOVEL
BY F. J. THWAITES

MUSIC BY ALFRED HILL

PRODUCED & DIRECTED BY
KEN. G. HALL

RKO RADIO PICTURES
OWERFULLY HUMAN
AINST A BACKGROUN
OY AND GIRL ROMAN
THE BARRIERS

RKO-RADIO STARTS 1939 WITH IMPORTANT FILMS

"The Great Man Votes" Heads New Programme

ALL STAR CASTS IN VARIED SUBJECTS

STARTING the new year with a batch of top-flight productions, RKO-Radio's January Trade screenings, headed by "The Great Man Votes," ranks as one of the most diversified and star-studded line-ups ever presented by this organisation.

There are five features in this group, presenting such outstanding box-office names as John Barrymore, Anne Shirley, George O'Brien, Lloyd Hughes, Sally Eilers, Lee Bowman, Virginia Weidler, and Kay Sutton; Peter Holden, sensational boy star from the New York stage, and Roger Daniel, James McCallion and Walter Ward, three screen newcomers, who are said to be destined for the highest film honours.

These five films, all of which are to be shown at the Cambridge Theatre, starting on Tuesday, are, in order of presentation:—

"Lawless Valley," starring George O'Brien.

"Boy Slaves," in which Anne Shirley enacts the stellar rôle.

"The Great Man Votes," featuring John Barrymore, with Peter Holden and Virginia Weidler cast as his children.

"The Vagabond Violinist," starring Lloyd Hughes.

"Tarnished Angel," starring Sally Eilers.

Exciting Outdoor Drama

Dealing in exciting and suspenseful fashion with the daring exploits of a young Westerner to avenge himself on the cut-throat ranchers who cleverly sent him to prison on a false charge, and later murdered his father, "Lawless Valley," starring George O'Brien, is to be Trade shown at the Cambridge Theatre, on Tuesday, January 24, at 3 p.m.

The story presents George O'Brien as a victimised young ranger, who, with his father, is blamed for robbing a stage coach. Kay Sutton is the pretty ward of Fred Kohler, Sen., a crooked rancher, who, with his son, Fred Kohler, Jun., is responsible for sending O'Brien to jail for the crime the pair committed. In order to obtain control of her property, the girl's scheming guardian endeavours to force her into marriage with his unprincipled son. Meanwhile, O'Brien is paroled, and, returning with revenge in his soul, seeks evidence to prove the guilt of his enemies. How O'Brien saves his sweetheart from a distasteful marriage, and at the same time exposes the crooked rancher with his son and the Sheriff as the actual criminals, provide the dramatic highlights of the exciting story.

The film is said to offer O'Brien an unusual opportunity to demonstrate his outdoor prowess, while Kay Sutton, who recently played her most outstanding part as heart-foil for Louis Hayward in the first Leslie Charteris "Saint" story, "The Saint in New York," reveals that she is equally attractive in the saddle. In addition to Fred Kohler, Sen., and Fred Kohler, Jun., real-life father and son, the cast includes Walter Miller, George Macquarry, Lew Kelly and Earl Hodgins. David Howard directed

Brilliant Newcomers

How a group of adolescents, brought together through loneliness, and stealing to keep themselves from starvation, while pitting their wits against law enforcement officers who strive to capture them, are finally trapped and put into virtual slavery in a notorious "turpentine camp," is vividly depicted in "Boy Slaves," the Anne Shirley starring vehicle which will be presented at the Cambridge Theatre on Wednesday, January 25, at 3 p.m.

A group of brilliant young actors, many of them without previous film experience, head the masculine cast, with Roger Daniel, 14-year-old orphan, whose only acting experience has been in school theatricals, playing the lead opposite Miss Shirley. James McCallion, Charles Powers and Walter Ward, highly talented youths from the New York stage, and Walter Tetley, John Fitzgerald, Frank Malo and Paul White, youngsters with varying amounts of theatrical screen training, make up the balance of the "gang" of juvenile outlaws whose adventures comprise the basis of the plot.

The story opens with Roger Daniel, running away from his slum home, joins a gang of road-kids, headed by James McCallion. After cleverly looting a town the boys are captured, and at their trial, before an easy-going judge, a stranger (Charles Lane) offers to give them employment at his "turpentine camp." At the camp the boys discover they are virtually slaves, unable to escape through incurring debts which the camp encouraged them to make, but refused permission to leave without first paying the money they owe. McCallion endeavours to thwart the camp authorities. He is severely assaulted and later plans with Daniel to smuggle a letter out of camp asking for help.

RALPH HANBURY
Managing Director of RKO-Radio

Meanwhile, Alan Baxter, the camp's foreman, thrusts unwelcome attentions on Ann Shirley, an orphan, who rushes to McCallion for protection. In a fight a lamp is upset and Daniel and Baxter die in the blaze. Miss Shirley and the boys escape, and their "custodians" overtake them at a farmhouse. At that moment the police arrive and the boys surrender. At their subsequent trial the judge, sympathetically aware of the situation, orders the boys remanded to a State farm, where they can learn a trade and have a chance to become honest men.

The infamous "turpentine camps," hitherto unknown to screen patrons, are disclosed in full detail in this picture. How unwary workers—both sexes, all ages—are lured into working at these camps, prevented from escaping by armed guards and barbed-wire barricades, paid only in "scrip" on company stores at exaggerated prices, fed on scraps and virtually forced into slavery for an indefinite period, is shown vividly for the first time in this daring production.

Anne Shirley, whose dramatic ability was clearly emphasised in "Condemned Women," "Stella Dallas," and more recently in "Mother Carey's Chickens" and "A Man to Remember," plays what is said to be her greatest rôle to date in this new production, while the "gang" give performances the likes of which have not been seen on the screen for many a long day.

"Boy Slaves" was produced and directed by P. J. Wolfson.

Ingenious Comedy-Drama

Third in chronological order, but ranking as one of the most ingenious and novel features produced by RKO-Radio, "The Great Man Votes," which presents John Barrymore, supported by Peter Holden, the brilliant boy New York stage star, and Virginia Weidler, in the leading rôles, is to be Trade shown at the Cambridge Theatre on Wednesday, January 25, at 8.30 p.m.

Paul Guilfoyle, Ann Miller and Sally Eilers are shown in a scene from RKO-Radio's TARNISHED ANGEL, a drama dealing with a fake evangelistic movement. Sally Eilers and Ann Miller together with Lee Bowman head the cast

Packed with colourful character portrayals and a surprise-packed plot, the picture takes a place of its own among the season's best films. The story deals with one Gregory Vance, a watchman on a big city building project, who, with his two children, lives in a tumbledown home among the skyscrapers. Once a famous historian and educationist, Vance lost his inspiration when his wife died some years before, and the two youngsters are not aware of their father's past, although they know their mother's wealthy relatives are looking for them. Eventually, however, the children meet their rich relations, but the ward "boss" McCarty gets Vance fired from his job!

But an election is coming up, and because the skyscrapers have encroached upon and replaced homes in the precinct in which the Vances live there is but one registered voter left—Gregory Vance. McCarty is ordered to see Vance votes right, or he will lose his own political job. This puts the blustering McCarty in hot water, and when he tempts Vance to pledge himself to vote for the party by offering political jobs the two children take the thread of the plot over and force McCarty's hand. Finally, on the promise of being made Commissioner of Education, Vance capitulates, although he knows McCarty's promises are worthless. The outcome is a surprise to everyone, including Vance, and the film comes to a climax in a side-splitting conclusion.

As the amiable, drink-addicted watchman, who redeems himself for the children's sake, Barrymore has one of the finest rôles of his distinguished career. His work contrasts deftly with Donald MacBride's splendid portrayal of the bluff McCarty, and with the child-like intensity of the diminutive Peter Holden and Virginia Weidler, who make a notable pair of youngsters.

Katharine Alexander, Luis Alberni, J. M. Kerrigan, Brandon Tynan, Elisabeth Risdon, Granville Bates, little Benny Bartlett and other well-known players head the supporting cast of this picture, which Cliff Reid produced and Garson Kanin, responsible for "A Man to Remember," directed.

Modern Musical Drama

A scintillating and ingeniously created romantic drama, enacted against the background of delightful modern music, "The Vagabond Violinist," in which Lloyd Hughes enacts the stellar characterisation, supported by Diana Du Cana, Alec Kellaway and Rosalind Kennerdale, is to be Trade shown at the Cambridge Theatre on Thursday, January 26, at 3 p.m.

The story revolves around John Ainsworth, a young undergraduate who is sent down from University following a night-club brawl in which he is involved.

Down and out, John is befriended by Joe the Dip, a quaint old character, and ekes out a meagre living by playing his violin. He is later instrumental in saving Ann Brady, a night-club singer, from suicide.

One night a passing couple, captivated by John's playing, offer him a tour abroad. Ann, believing that John will refuse because of her, disappears, and the young musician eventually accepts the offer. He scores a triumph and becomes involved with Henriette Le Large, a prima donna. Returning home he produces an opera in which the opera singer is to appear. But a fit of temperament on her part leaves him without a leading lady on the opening night. Joe, meanwhile, has kept in communication with Ann, and knowing that she is familiar with the music he rushes her to the theatre, where she scores a great triumph. A spectacular and romantic climax ensues when John and Ann are reconciled.

The operetta, which is one of the outstanding spectacular scenes of the production, presents a wealth of delightful modern music, which pervades the entire film, logically introduced into the main theme.

Lloyd Hughes enacts the rôle of John Ainsworth, while Diana Du Cane, whose voice it is said will be a revelation to kinema audiences, is seen in the dramatic and singing rôle of Ann Brady. As the kind-hearted Joe the Dip, Alec Kellaway plays a splendid comedy rôle, and excellent support is given by Rosalind Kennerdale as the temperamental prima donna, and Frank Harvey as her volatile French manager. The musical score was composed by Alfred Hill, while the production was produced by Ken G. Hall.

Sally Eilers for "Tarnished Angel"

Something fresh in the way of screen entertainment is revealed in RKO-Radio's new romantic drama, "Tarnished Angel," which presents a graphic picture of an adventure into commercialised religious racketeering, along with its absorbing human story, and which is to be Trade shown at the Cambridge Theatre on Friday, January 27, at 3 p.m.

Miss Eilers, an underworld girl, with whom the wealthy Lee Bowman is hopelessly in love, becomes involved with the affairs of her crooked night-club employer. She is forced to leave town, but is dogged by a police official who thinks she can lead him to her boss, who has vanished. She eludes the officer and starts a new career as "Sister Connie," a travelling evangelist. With the aid of her pal, Ann Miller, and the latter's boy friend, she becomes famous and wealthy, fleecing the "suckers" who pack her revival meetings and winning large contributions from them as a result of her fraudulent "miracles." When the police and Bowman finally catch up with her the story moves swiftly to its gripping conclusion.

In "Tarnished Angel," Miss Eilers has one of the finest rôles of her career as the resourceful girl whose religious pose brings about an abrupt change in her life and finally redemption. Bowman, as the persistent suitor, and Miss Miller and Paul Guilfoyle, as Miss Eilers' assistants, have notable opportunities in this production which was directed by Leslie Goodwins.

Jonathan Hale, Alma Kruger, Robert Gleckler, Jack Arnold, Cecil Kellaway and Robert Middlemas have the other prominent rôles in the picture, along with a six-year-old "discovery," little Janet Dempsey, who plays the part of a crippled girl.

Scenes from BOY SLAVES (RKO-Radio), a drama of juvenile waywardness and rehabilitation, featuring Anne Shirley and Roger Daniel. 1. Some of the young players, whose performances are an outstanding feature of BOY SLAVES. 2. Anne Shirley. 3. Walter Ward and Roger Daniel

"THE GREAT MAN VOTES"

RE-ELECT OUR

Outstanding among the first batch of New Year offerings by RKO-Radio is THE GREAT MAN VOTES, a drama in which John Barrymore, a once brilliant scholar, is forced to return to his former eminence by the scheming and hero-worshipping of his children, Peter Holden and Virginia Weidler. Katharine Alexander and Paul Everton are also in the cast of the picture, which will be Trade shown on Wednesday, January 25, at 8.30 p.m., at the Cambridge Theatre.

REVIEWS—continued from page 32

I Stand Accused

British Lion. Republic. American (A). Directed by John A. Auer. Featuring Robert Cummings, Helen Mack and Lyle Talbot. 5,871 *feet. Release date not fixed.*

MELODRAMA of the legal profession with gangster trimmings. Confirmation of the obvious truth, crime does not pay, is its objective. It succeeds until the last reel, and then sacrifices point by condoning a traditional happy ending.

Still, conventionalities apart, it is good stuff for the masses and industrial element. Vital character drawing, atmosphere and direction not only save it, they make it. Cast-iron popular booking.

Story.—Fred Davis and Paul Reynolds, boyhood friends and law school graduates, set up in partnership. Paul determines to uphold the finest traditions of the law, but Fred is impatient and, in consequence, less scrupulous. After marrying Allison, their stenographer, Fred goes after what he believes to be easy money by becoming the mouthpiece of Mitchell and Eastman, slot machine racketeers. Their partnership ends, and Paul takes a job in the district attorney's office.

Following this, Mitchell and Eastman quarrel, and the latter kills the former. By this time Fred, now deserted by his wife and mother, realises the folly of his ways, and he prepares to sacrifice himself so that Paul can put Eastman and his gang where they belong. Although Eastman attempts Fred's life, Paul finds a favourable way out of the difficulties. Easy retribution on the part of Fred is followed by wholesale reconciliation.

Acting.—Robert Cummings looks and acts the part of Fred, and Thomas Beck is equally effective opposite the star as the ethically minded Paul. Helen Mack wins sympathy as Alice, and Lyle Talbot is every inch the gangster as Eastman. Robert Middlemass, Leona Roberts, Robert Paige and Thomas E. Jackson are others responsible for convincing character drawing.

Production.—A good deal of rough stuff is left to the imagination in the first half, but meaty action accompanies the second. The clash of outlooks and the bond of friendship are, however, capable of sustaining interest in most circumstances.

It is the ending itself which rather lets the film down; reason and logic demand that Fred should pay the supreme penalty. Still, as already stated, the penultimate concession to the gallery is to a considerable extent offset by the vigour and accuracy of the character drawing and vital authenticity of atmosphere. Taken all round, the film is good wholesome melodrama.

Points of Appeal.—Compelling basic theme, thrilling gangster embellishments, competent acting, realistic technical presentation, popular cast, and provocative and showmanlike title.

The Little Adventuress

Columbia. American (U). Directed by D. Ross Lederman. Featuring Edith Fellows, Cliff Edwards and Richard Fiske. 5,356 *feet. Release date not fixed.*

TYPICAL hokum story of child racehorse owner, with circus thrills, blazing stable, crooks, gamblers, cruel aunt, sheriff, and big race all thrown in. The old stand-bys are given new life by abundance of humour and attractive performance by child star.

Should appeal to patrons who do not demand too much sophistication in their fare. Children will love it.

Story.—The Hortons, circus acrobats, are killed in a trapeze accident, and their little daughter, Pinky, is left with a "wonder horse," Counto, in whose racing abilities she has great faith, and the companionship of Handy, the stableman.

Rather than go to her stern aunt Hattie, Pinky joins forces with her hard-up cousin Dick, who joins them in their caravan. To raise the stake-money for the big race, Pinky sells the caravan, and despite an attempt by Aunt Hattie to have the horse seized for debt, and other vicissitudes, Counto wins the race and Dick and his fiancée adopt Pinky.

Acting.—Edith Fellows displays astonishing acting ability as Pinky, giving a performance that many old troupers might envy. Richard Fiske is attractive as Dick, but the chief support comes from Cliff Edwards as Handy, in which he gives a rich characterisation. The smaller rôles are all well filled.

Production.—Although it is fairly obvious that stock shots of racecourse and race have been used, production values are adequate. There are one or two convincing fights, good gags, and plenty of sympathy for the heroine and her friends,

Points of Appeal.—Performance of child star, Cliff Edwards' humour, excitement of horserace, plenty of action and a few thrills, colourful background, and performance by horse.

Blondie

Columbia. American (U). Directed by Frank R. Strayer. Featuring Penny Singleton, Arthur Lake and Larry Simms. 6,255 *feet. Release date not fixed*

DOMESTIC comedy, suggested by the popular cartoon strip. It is the start of a new and promising family cycle. What is more, it scores entirely off its own bat, it in no way copies the Jones or Judge Hardy series. Laughs flow easily to the accompaniment of homely sentiment. The cast, too, has come to stay. Atmosphere is perfect. Excellent light booking for all classes.

Story.—Dagwood, husband of Blondie, and father of Baby Dumpling, finds himself in trouble through endorsing a note for Elsie, an office gold digger. He asks his employer for an advance, but is refused. He then pleads for a chance to go after the Hazlip contract, and permission is granted. Both C. P. Hazlip and Dagwood are mechanically minded, and their love of tinkering brings them together. Hazlip has a daughter named Elsie, and the confusion of names, together with the arrival of a collector at Dagwood's home, later causes extravagant complication. The solution is, however, as amusing as it is plausible.

Acting.—Penny Singleton is Blondie, Arthur Lake is Dagwood, and Larry Simms is Baby Dumpling, and all three, plus Daisy, a dog, form a likeable, alert and friendly team. The support includes such popular favourites as Gene Lockhart, Jonathan Hale, Stanley Andrews, and Kathleen Lockhart.

Production.—The story complications are not only logical and laughable, they also allow the principal characters to share the limelight. The entertainment is extremely well balanced, fresh in its humour, and very human in its commentary on domestic frailty.

Another praiseworthy factor is its cultivation of feminine appeal, the riotous last reel pays a shrewd compliment to the commercial value of a wife. "Blondie" is definitely box-office. Needless to say, the technical presentation is flawless.

Points of Appeal.—Clever, human and amusing story, new and effective family team, resourceful direction, smart lines, and provocative title.

So This is London

20th Century-Fox. British (A). Directed by Thornton Freeland. Featuring Albert Drayton, Robertson Hare, Berton Churchill, and Revnell and West. 7,624 *feet. Release date not fixed.*

HERE we have a broad, breezy, but, at times, sprawling essay in Anglo-American business and domestic relationships. Alfred Drayton and Robertson Hare make the most of Ben Travers' lines—little more than the title remains of George M. Cohan's original stage farce—but Revnell and West, the B.B.C. stars, are out of their element. Still, although burdened with superfluous slapstick by-play, the film has the capacity to amuse the crowd; its strength is its wholesome ribaldry. Attractive star comedy bet for the masses.

Story.—Lord Worthing, head of British Bakeries, Ltd., and Hiram Draper, president of American Bread Incorporated, desire to become the joint owners of Vitamin B4 Flour. The task of getting all concerned, including Dr. Dereski, the inventor of the formula, under one roof is left to Henry Honeycutt, Worthing's solicitor. He succeeds, but trouble starts when Dereski falls for Henry's wife and later proves to be an impostor. However, Henry luckily exposes the bogus Dereski, and an Anglo-American business relationship is consolidated when Worthing's son marries Draper's daughter.

Acting.—Alfred Drayton is the peppery, irascible Lord Worthing, and Robertson Hare is the timid, nervous Henry. Each profits by contrast. Things hum when they are on the job. Berton Churchill neatly completes the triangle as Draper. Revnell and West have a big radio following, but their humour, unfortunately, does not fit smoothly into the scheme. The rest of the players make the most of their chances.

Production.—The basic plot is really funny—it borrows the best from English and American humour—but those responsible have refused to let well alone. Lack of confidence has resulted in the invasion of slapstick. However, Alfred Drayton and Robertson Hare do their stuff. Thanks to them laughs are plentiful, if not prodigious. Incidentally the staging is excellent.

Points of Appeal.—Amusing theme, bright lines, elegant settings, popular cast, good title, and star angle.

Conflit

European Film Distributors. French (A). Directed by Leonide Moguy. Featuring Corinne Luchaire, Annie Ducaux and Raymond Rouleau. 12,800 *feet. Release date not fixed.*

STRONGLY dramatic mother-love story on unusual and exceedingly human lines, which contains an excellent surprise element as well as outstanding characterisation. It deals forcefully with a problem of the unmarried mother, and does it with a delicacy and sincerity which is intensified by the brilliancy of the acting of the entire cast.

In spite of a good deal of dialogue the action is made perfectly clear to those who have no French by well introduced sub-titles. The picture starts a run at the Carlton on Friday, and should be well received because of its strong woman interest.

Story.—Catherine Lafont shoots and wounds her sister Claire as the latter is making her way to the office of Catherine's husband, Michel. The judge is unable to get either girl to talk but finally, after several curious incidents are brought to light, Claire tells the whole story. She, Claire, had had a baby and had arranged with Catherine, whose husband was abroad, that it should be passed off as hers. This in order to save Catherine's marriage from going to pieces; she was childless.

Later Claire falls in love with Robert and confesses to a past affair. Then she is blackmailed by her unfaithful lover. She and Catherine pawn jewels to pay him off, but suddenly Claire, having seen her baby for the first time since his birth decides she wants him back. She determines to go and tell Michel the truth, and that is when Catherine shoots and wounds her. The case against Catherine is dismissed, and Claire gives up her child for good.

Acting.—Corinne Luchaire fully justifies the promise she showed in "Prison Sans Barreaux," and gives a moving and pathetic study of Claire. Annie Ducaux is equally good as Catherine, and the men are finely portrayed by Raymond Rouleau, Roger Duchesne and Claude Dauphin.

Production.—Only a bare outline of the story is given above. Actually it is full of human detail and intensely dramatic touches. The picture opens with the shooting and continues with the judge's interrogation of the various witnesses. It is only when Michel believes the worst and decides to leave his wife that Claire tells of the secret pact between herself and her sister.

Normally flash-backs are not a satisfactory manner in which to tell a story, but in this case the continuity seems unaffected, so skilfully is it introduced after the opening, with its hint of mystery.

The mother's love for the child she has at first so willingly given up to hide her shame is excellently brought out and makes for sincere pathos.

Points of Appeal.—Dramatic story of unwanted baby and the mother-love instinct; characterisation and brilliant acting.

Riders of the Black Hills

British Lion. Republic. American (U). Directed by George Sherman. Featuring Bob Livingston, Ray Corrigan and Max Terhune. 5,089 *feet. Release date not fixed.*

THREE Mesquiteers outdoor melodrama, revolving around the kidnapping of famous racehorse. The main theme is suitably embroidered, the popular trimmings being represented by versatile comedy, appropriate melody and exuberant horsemanship. Star team-work is well up to standard. Entertainment is clean, novel and virile. Capital support for all classes.

Story.—A band of crooks, headed by Rod, a bookmaker, kidnap Black Knight, a famous racehorse belonging to Mrs. Garth, a philanthropist. They wish to prevent the horse from running in a big handicap. At the same time, the Three Mesquiteers—Stony Brooke, Tucson Smith and Lullaby Joslin—capture a wild horse which resembles Black Knight.

The coincidence brings them in touch with Mrs. Garth and her niece, Joyce, and when they learn that it is Mrs. Garth's intention to donate the stake money of the race for which Black Knight is entered to a hospital, they set to work to outwit the crooks. It is a ding-dong struggle, but brawn, brain and resource make them the victors.

Acting.—Bob Livingston, Ray Corrigan and Max Terhune are equal to every emergency as The Three Mesquiteers; Ann Evers contributes sex appeal as Joyce, and Maude Eburne is very good as the irascible Mrs. Garth. Roscoe Ates heads a more than useful supporting cast.

Production.—This effort is far from being just another Western, outdoor locale is employed to give new interest to conventional racing drama. It succeeds.

Added attractions are the ventriloquism of Max Terhune, the horsemanship of Ray Corrigan and Bob Livingston, and the versatility of the camera work. Appeal is universal.

Points of Appeal.—Spirited story, impressive outdoor backgrounds, good horsemanship, skilfully timed suspense and popular label.

His Exciting Night

Gen. F.D. (Universal). American (U). Directed by Gus Meins. Featuring Charles Ruggles, Ona Munson and Maxie Rosenbloom. 5,451 *feet. Release date not fixed.*

INGENUOUS farcical comedy of bright, if time-honoured, marital complications. Charles Ruggles is both the purveyor and butt of most of the humour, and he lends to obvious dialogue and transparent situations an invaluable touch of inimitability. Support and presentation are adequate. Attractive light booking, one with star values, for the masses.

Story.—Adam Tripp, a timid fellow, is engaged to attractive Anne Baker. Carslake, Tripp's employer, fears that he will lose the administration of the Baker estate to Tripp and sets to work to separate the lovers. Elizabeth, Anne's aunt, disapproves of Tripp, thereby making it easier for Carslake.

Carslake cannot prevent the wedding, but pays Gipsy McCoy, blonde wife of two-fisted "Doc" McCoy, to compromise Tripp immediately after the ceremony. She does, but further complications arise when a crazy taxi-driver causes Tripp to be reported dead. Bullying by Carslake and "Doc" later cause Tripp to come to life with a bang. A mouse no longer, he tells his traducers where to get off and reclaims his bride.

Acting.—Charles Ruggles puts in some good work as Tripp; he portrays rehabilitation in a laughable way. Ona Munson and Marion Martin also register as Anne and Gypsy McCoy. Bennie Baker, Stepin Fetchit and Maxie Rosenbloom are easily the best of the support.

Production.—The dialogue and situations conform to stage tradition, but familiarity of treatment does not deprive the entertainment from spontaneity. Bright interpretation, aided by bursts of spectacular action, keeps the fun at a laughable tempo. The middle course between slapstick and subtlety is wisely and successfully pursued.

Points of Appeal.—Lively plot, very good team-work, piquant situations, good title and star values.

SHORTS OF THE WEEK REVIEWED

BUTCHER

MY FRIEND THE DOG. British (U). 1,632 *feet. Release date not fixed.*—Novel canine short, telling of a sheep dog's adventurous tour of famous kennels. Famous breeds are logically introduced, the whole making a featurette of real interest and entertainment. Outstanding short attraction.

COLUMBIA

SLAVE COAST. British (U). 1,462 *feet. Release date not fixed.*—Interest short, tracing the emancipation of the slave. The detail is authentic, and the commentary, although a little turgid, interesting and illuminating. Out-of-the-rut featurette, particularly for better class halls.

HOT DOGS ON ICE. American (U). One reel. Release date not fixed.—Spirited cartoon, one with new gags and spontaneous draughtsmanship. Good fill-up.

WINGS OF YOUTH. British (U). One reel. Release date not fixed.—Interest short, taking the form of a tour of a modern aircraft factory. Treatment good. Topical fill-up for all types of halls.

SCREEN SNAPSHOTS. No. 67. American (U). One reel. Release date not fixed.—Bright and alert addition to the popular series of fan shorts. Good for all classes.

COMMUNITY SINGING. No. 20. American (U). One reel. Release date not fixed.—Popular sing-song, incorporating pleasing melody with showmanlike presentation. Good novelty short for the masses.

†*FROG POND. American (U). One reel. Release date not fixed.*—Picturesque cartoon fantasy, photographed in Technicolor. Excellent short of its type.

SCREEN SNAPSHOTS. No. 66. American (U). One reel. Release date not fixed.—Another engaging and interesting fan short. Good for all classes.

COMMUNITY SINGING. No. 19. American (U). 946 *feet. Release date not fixed.*—Attractive harmonised singing of popular South Sea type of songs, with plenty of encouragement to audience to join in. A friendly fill-up.

NIGHTSHIRT BANDIT. American (U). 1,540 *feet. Release date not fixed.*—Charlie Chase as a somnabulistic professor of criminology in a girl's college. Familiar slapstick routine, with some smart gags.

FIRST NATIONAL

MURDER WITH RESERVATIONS. American (U). One reel. Release date not fixed.—Cabaret musical comedy drama presented in the novel form of a murder hunt. Treatment original, talent good, and presentation excellent. Very good featurette.

LONDON ON PARADE. British (U). One reel. Release date not fixed.—Travelogue, taking the form of an intimate and informative itinerary of London. The editing has intelligence, commentary is easy and instructive, and the photography is imaginative. Very good featurette.

†*CRACKED ICE. American (U). One reel. Release date not fixed.*—Laughable and ingenious coloured cartoon, in which the central figure, a pig with W. C. Fields's mannerisms and sayings, cuts merry capers with a St. Bernard. Colour photography outstanding. Outstanding cartoon offering.

PARAMOUNT

CHAMPION AIRHOPPERS. American (U). 6,633 *feet. Released* May 8, 1939.—Exhilarating screen sportalights, introducing American gliding champions. Photography and commentary are excellent. Very good featurette.

SALLY SWING. American (U). 614 *feet. Released* May 8, 1939.—Betty Boop cartoon, with a jitterbug theme. Fill-up for the uncritical.

RKO-RADIO

THE MARCH OF TIME. (The Refugee—To-day and To-morrow.) No. 9. Fourth year. (U.) 1,528 *feet. Released in series.*—Powerfully produced and cleverly conceived, the latest issue, "The Refugee—To-day and To-morrow," deals with what is steadily becoming one of the world's foremost problems—housing of refugees from war and persecution. Apart from the tragic by-products of two theatres of war, Spain and China, the issue deals with another type of refugee—the Jews, fleeing from Hitler's relentless persecution. However, the haunted souls find a haven, for in Britain, France and the United States, organisations, ever-willing to help the unfortunate, are working at full pressure to find homes for the tragic refugee. A gripping issue, with widespread appeal suitable for all situations.

† In Colour.

"LITTLE TOUGH GUYS IN SOCIETY"

Scenes from the Universal picture LITTLE TOUGH GUYS IN SOCIETY, which General Film Distributors, Ltd., are Trade showing at the Phœnix Theatre on Thursday, January 19, at 8.30 p.m. The cast includes Edward Everett Horton, Mary Boland, Misha Auer, Jackie Searle and, Helen Parrish and of course, "the little tough guys" themselves, Frankie Thomas, Harris Berger, Hally Chester, Charles Duncan, David Gorcey and William Benedict.

TRADE DARTS LEAGUE

Eleven Teams in Championship Fight

THE increasing popularity of the game of darts in the Trade is witnessed by the fact that membership of the KINE. Darts League, which was started during the winter of 1937-38, now embraces eleven clubs. Affiliated to the N.D.A., the league experienced a successful season last year, but now that many more clubs have become associated it is anticipated that its activities will stimulate wider interest.

For the benefit of dart fans, we reproduce the present league table after several rounds of exceptionally sporting games.

POSITION OF PLAY ON JANUARY 11.

	P.	W.	L.	Pts.
Kays (West End) Film Labs.	6	5	1	10
Geo. Humphries and Co.	6	5	1	10
Gaumont-Brit. Pic. Corpn., Ltd. ...	8	4	4	8
National Screen Service, Ltd.	10	5	5	10
Pathe Pictures, Ltd.	6	3	3	6
Paramount Film Service, Ltd. ...	8	3	5	6
A.B.F.D., Ltd.	5	2	3	4
General Film Distributors, Ltd. ...	8	2	6	4
Film Laboratories, Ltd.	2	2	0	4
Columbia Pictures, Ltd.	4	0	4	0
The "Artists"	0	0	0	0

◆

FOOTBALL NEWS

G.B. STILL TOP!

Sixth Successive Victory

Gaumont-British, playing away on Saturday, January 14, to the Old Minovians in a Southern Olympian League match, scored a splendid victory by three goals to nil.

Gaumont-British were outplayed in the first 20 minutes, and were lucky not to be two goals down when shots by the home forwards hit the post and rebounded into play, but through a breakaway, centre-forward Powell dribbled through and gave a beautiful pass to O'Brien, the inside-right, to score. Play was very even after this, and G.-B. crossed over one goal up.

In the second half G.-B., playing good football and keeping the ball on the ground, were literally all over the Old Minovians, and a second goal was scored when Powell shot from 45 yards out and gave the goalkeeper no chance. A third goal was added 10 minutes from time by the inside-left, Higgins.

This made the sixth successive victory for G.-B., who retain their position at the head of the Southern Olympian League.

G.-B. Reserves 2 *v.* Lancing Old Boys 4.

In a friendly game at Norbury on Saturday, G.-B. crossed over 2-1 up, but the defence gave way and they eventually lost by 4 goals to 2.

G.-B. "A" 6 *v.* International Refrigerator Co. 3.

Western Electric's Service Function

Western Electric Service Department are holding their annual party and dance on January 28, in the old Western Electric Theatre at Bush House, L. F. Morris, Western Electric Operating Manager, announces. Reception is at 7 p.m.

The directors and all members of all departments of the Western Electric organisation in London and district have been invited, as this is the ninth annual service party and special celebrations are planned.

Odeon, Reading, Make Whoopee

Members of the Odeon staff at Reading had a thoroughly enjoyable party last week, when nearly 100 guests assembled in the theatre after the last performance. Organised by Harry Kerr, the manager, the function continued merrily until nearly 5 o'clock the next morning.

Among the guests was Ald. Mrs. Alice Jenkins, and during the evening a telegram of good wishes from Oscar Deutsch was read.

Grantham's Happy Family

J. A. Campbell, O.B.E., proprietor of the Empire Cinema and Theatre Royal, Grantham, recently gave a party for the staffs of this kinema and his two other Grantham houses—the Central and the Picture House. Mr. and Mrs. Campbell and their daughter, Miss Judy Campbell, the well-known actress who has been playing the feminine lead opposite Vic Oliver in "Idiot's Delight," attended the party, and among the guests were members of Hughie Green's Gang Show, which was playing at the Theatre Royal that week. Incidentally, the Theatre Royal has returned to films after a run of variety shows.

YEOVIL BALL PLANNED

Kinema managers and newspaper men at Yeovil are co-operating in the organisation of a ball which will be held at the Manor Hotel, Yeovil, on Tuesday, February 21. The attendance of a well-known British film star has been promised. Tickets are 6s. 6d., and can be obtained from any kinema in the town.

Brian Donlevy, who will play the brutal Sergeant Lejaune (played by Noah Beery in the famous silent picture) in Paramount's forthcoming Technicolor version of BEAU GESTE

SAVOY, BRIGHTON, FESTIVITIES

P. G. Lundy a Popular "Guv'nor"

Tribute to the popularity of P. G. Lundy, general manager of the Savoy, Brighton, was paid at the ninth annual staff supper and dance. A.B.C. executives and managerial colleagues were among the company of just on 100 who spent a jolly time at the Old Ship Assembly Rooms.

The first toast at supper was "Continued prosperity to Associated British Cinemas," Mr. Lundy particularly mentioning John Maxwell (managing director) and Arthur Moss (general manager).

Dan Benjamin (Sussex C.E.A. Chairman) proposed "The visitors," and found opportunity to give a cordial welcome to G. C. H. Dicker, newly-appointed A.B.C. area supervisor.

Mr. Dicker, in reply, said he was particularly pleased to be back in Brighton, with which he and his family have such close personal associations. To the Savoy staff he said: "I am a visitor this year, but I hope soon you will look upon me more as a friend than as a visitor." (Applause.)

The toast of "The Guv'nor" was proposed by Mr. Lundy's colleague, A. J. Sadler (Astoria), who said how pleased all were to see Mrs. Lundy, happily recovered from her recent illness.

Hearty musical honours were accorded Mr. Lundy, who spoke with pride of the loyalty and efficiency of his staff, specially mentioning his secretary (Miss A. Woodeson), who was again responsible for the excellent arrangements.

The company also included Harry Jacobs (Curzon), Louis Benjamin (Palladium), James Lewis (assistant manager, Astoria), J. Kitchen (assistant manager, Savoy), and A. Wright, who was at the Savoy before going to Horsham.

TRAVELLED 225 MILES TO PARTY

State, Grantham, Staff at Wembley

Members of the staff of the State Cinema, Grantham, Lincs., journeyed over 225 miles in 24 hours to attend the annual staff party of the Wembley Cinemas, Ltd., and Medway Cinemas, Ltd., at the Capitol Ballroom, Wembley, on Sunday.

The Grantham party numbered about 30, and included Mr. Harry Sanders, manager, and Mrs. Sanders, Mr. Neville Turner, resident organist, and Mrs. Turner.

The journey was made by motor coach, and the day's programme included a sightseeing tour of the West End and a "busman's holiday" at the Gaumont State, Kilburn.

During the party the combined staffs were addressed by Mr. E. L. Manches, the head of the concern, who declared that he was proud of their splendid co-operation during the year.

RITZ, BARROW, STAFF PARTY

Under the able directions of G. B. Kay, manager, and T. Mooney, assistant, the annual party of the Ritz, Barrow-in-Furness, went off in fine style. Approximately 100 persons, consisting of members of the staff and their friends, sat down to dinner and joined in the excellent fun afterwards.

Some of the notable guests during the evening were Miss Mary Gauntlett and Richard Thompson of His Majesty's Repertory Company; Mr. and Mrs. S. Maud, Regal Cinema; Mr. and Mrs. Tyson, Walney Cinema; Mr. and Mrs. Yeadon, Pavilion Cinema; Mr. Hardy, Gaiety Cinema; Mr. and Mrs. W. Springethorpe, secretary, N.A.T.K.E.

During the festivities the staff of the Ritz presented Mr. and Mrs. C. B. Kay with a beautiful reading lamp. H. Jarvis, the foreman, made the presentation on behalf of his colleagues.

BIRMINGHAM DANCE

Arrangements have now been made for holding the annual staff dance of the Birmingham kinema Trade at the West End Dance Hall, on Tuesday, February 28. Bernard Cresswell, chairman of the local Benevolent Fund, to which the profits of these annual revels go, states that tickets, which will be on sale shortly, will again be 3s. each.

National Screen Service Dinner Party

STAFF PRESENTATIONS TO MR. & MRS. KIMBERLEY

P. KIMBERLEY, O.B.E.

OVER 300 staff members and friends helped to make the annual dinner-dance given by Paul Kimberley, O.B.E., managing director of National Screen Service, at the Westminster Palace Room, Victoria Street, S.W.1, last Saturday a rousing success. Amongst those who entered in the jollification of the evening were many visitors, who included Sutton Dawes, of 20th-Fox; W. J. Gell, C.B.E., of Pathé; Tommy France and family; H. Burgess, of Radio; Mr. Hawkins, of Paramount; G. H. Gaunt, of Associated British, and W. H. Jameson, of County Cinemas.

Mr. and Mrs. Kimberley presided at the dinner and the enthusiastic manner in which they were received was in itself sufficient testimony to the high regard in which they are held by their employees.

C. Gordon Ross, M.C., vice-chairman of the company, in a speech, said how pleased they all were to see Mrs. Kimberley with them again after her serious illness, and hoped she would soon be restored to the fullness of health and be with them for many years to come.

In referring to Paul Kimberley, he commented on the company's brilliant progress over 15 years and the prominent part played by their chief, so ably assisted by his loyal and competent staff. On behalf of the directors he thanked the staff, and wished them every success and prosperity in 1939.

A pleasing little ceremony then followed in the form of a presentation to Mr. and Mrs. Kimberley made by S. I. Ingram on behalf of the sales staff. In a brief reply, Mr. Kimberley gave his thanks and said he hoped that the same pleasant relationship that had existed in the past between him and the staff would continue in the future.

Mr. Ingram also made a presentation on behalf of the "boys" to A. Nye, sales manager.

Several prizes contributed by Tommy France and Kodak were distributed to employees during the evening.

An appeal by Horace Williams on behalf of St. Dunstan's resulted in a handsome sum being collected.

Some remarkable talent among the staff was revealed during an interval in the dancing by a bright little concert troupe entitled the "National Screenies." Presented on the lines of the popular Ovaltine broadcast, this scored a great hit.

The evening was a brilliant success and everything went off smoothly, thanks to the excellent arrangements of Leslie Eveleigh and his band of helpers.

GROWTH OF A.B.C. MANAGERS' BENEFIT SOCIETY

50 Per Cent. Increase Reported at South London Dinner

The fact that the A.B.C. Managers' Mutual Benefit Society had increased its membership by more than 50 per cent. over last year and the distinct possibility of the formation of a Superannuation scheme in connection with the society, were revealed at the third annual dinner of A.B.C. managers in the Southern London area, held at the Regal, Beckenham, last week. Owing to the opening of a new A.B.C. theatre, A. S. Moss, general manager of the circuit, and Rowland Lea were unable to be present, and the chair was taken by W. Tyne, South London area supervisor, who was ably supported by J. R. Badcoe, of the Rex, Norbury.

Before dinner, a pleasing ceremony was performed by Mr. Badcoe on behalf of the managers of the area, who presented Mr. Tyne with a car radio.

Mr. Tyne responded with a short, but very suitable speech.

The dinner was served in the Regal café under the supervision of Mrs. Perrin, and the management of Miss Lynch, supported by an able staff, left absolutely nothing to be desired. Music during the evening was furnished by Adolph Rochester, organist of the Mayfair, Tooting, whose ability kept the proceedings bright and lively.

A Strong Position

The few speeches during the evening related to the Managers' Mutual Benefit Society, Mr. Patterson, the hon. secretary, stating how the Society was growing gradually into a strong position. Mr. Badcoe, the president, emphasised these points, and pointed out how the provincial managers were gradually coming into the Society. The progress made, he continued, pointed to the fact that the benefits offered by the Society were now being appreciated, and should the increasing membership continue, and it could not be thought that it could do otherwise, there is little reason to doubt that the forming of a Superannuation scheme would not be beyond the realms of a possibility by the end of the next 12 months.

The occasion was voted by all the best South London area dinner yet, and wishes on all sides were expressed that the happy event would continue for many years to come. The arrangements were in the hands of J. R. Badcoe, R. Sparrow, J. W. Thould, V. Potter, and S. Hilton, and it was unanimously agreed that they should be commended.

W.E.L.DAY
PRESIDENT
1930-31

GOOD HEALTH ! VETERANS

An illustration of one of the silver tankards, suitably inscribed, which E. E. Blake, the immediate Past President of The Cinema Veterans, 1903, has presented to each of the past Presidents to commemorate his year of Office. In the two cases where the past Presidents are unfortunately deceased, the tankards have been sent to their widows

Showing Next Week in London

Astoria.—"Paris Honeymoon" and "Bulldog Drummond in Africa" (Paramount).

Carlton.—"Conflict" (European Film Dist.).

Curzon.—Tues.: "Education de Prince" (United Curzon Corp.) and "The Lady Vanishes" (M-G-M).

Davis Theatre, Croydon.—"The Amazing Dr. Clitterhouse" (Warner).

Dominion.—"Suez" (20th-Fox) and "The Gay Impostors" (Warner).

Empire.—"The Citadel" (M-G-M).

Gaumont.—"The Cowboy and the Lady" (U.A.) and "The Gaunt Stranger" (A.B.F.D.).

Leicester Square.—"The Mikado" (G.F.D.).

London Pavilion.—"Adventure in Sahara" and "The Lady Objects" (Columbia).

Marble Arch Pavilion.—"You Can't Take It With You" (Columbia).

Metropole.—"Paris Honeymoon" (Paramount) and "Gateway" (20th-Fox).

New Gallery.—"It's In the Air" (A.B.F.D.) and "Mr. Wong, Detective" (Pathé).

New Victoria.—"Suez" (20th-Fox) and "Racket Busters" (Warner).

Odeon.—"Letter of Introduction" (G.F.D.) and "The Return of The Frog" (British Lion).

Paramount.—"Say It In French" and "Arrest Bulldog Drummond" (Paramount).

Plaza.—"Stolen Life" (Paramount).

Regal.—"I Am the Law" (Columbia).

Ritz.—"The Great Waltz" (M-G-M).

Stoll.—"Too Hot to Handle" (M-G-M) and "The Rage of Paris" (G.F.D.).

Tivoli.—"That Certain Age" (G.F.D.) and "Men With Wings" (Paramount).

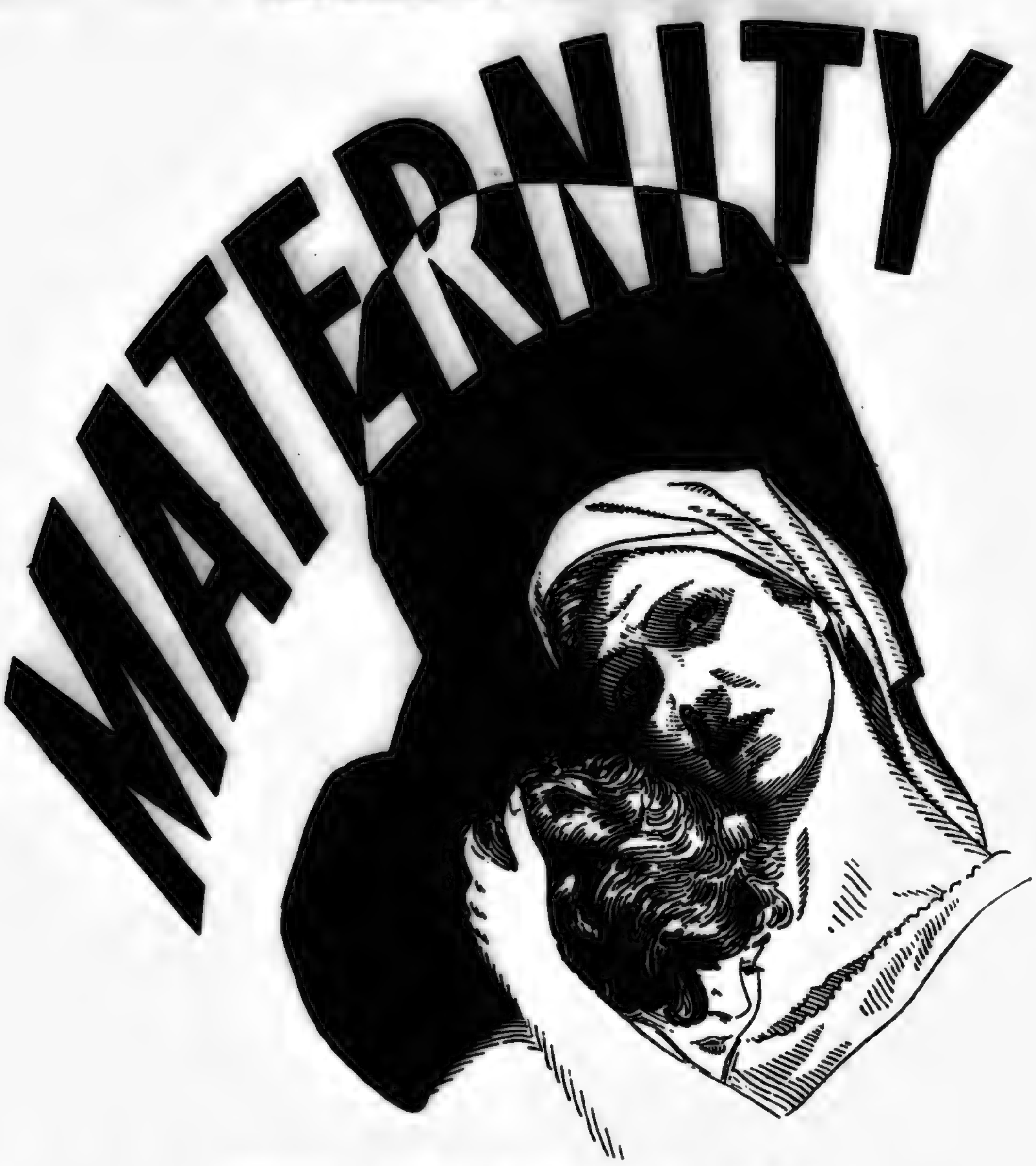
Warner.—"Angels With Dirty Faces" (Warner).

BRITISH SCREEN SERVICE

as U.K. AGENTS for ANTI DISTRIBUTORS LTD.

PROUDLY PRESENT

MATERNITY



THE STORY OF AN

UNMARRIED MOTHER

LENGTH 5880 FEET

PRECEDED BY

"SHEEP DOG"

(1380 FEET)

AT THE

PHOENIX THEATRE

TUESDAY, JAN. 24th, 1939, AT 11.0 A.M.

BRITISH SCREEN SERVICE

58 WARDOUR STREET, W.1.

FIRST FOUR IN PATHE'S 1939 PROGRAMME

Trade Show Dates for Welwyn and U.S. Product

W. J. GELL, C.B.E.

"WORLD WINDOW" TAKES U.S. BY STORM

Nation Wide Popularity of Colour Serves

FOLLOWING a brief tour of the eastern coast of America, including a stay of several days in New York, Countess Keller, co-producer with her husband of the now-famous Technicolor "World Window" series, released by United Artists, has returned to London to confer with Count Keller on the final details of their next production expedition.

The Countess spoke of the success achieved in America by the "World Window" series. "The first of the pictures was 'The Eternal Fire,' the Vesuvius film which, from all accounts, took the country and the Trade by storm," she said.

When leaving New York Countess Keller said: "I learned that it had been booked to several thousand kinemas for prices that establish a record for this type of production and equal the best figures paid for Disney's best shorts. 'Rome Symphony' and 'Fox Hunt in the Roman Campagna' also received special screenings while I was there, and the impression with the Press and Trade was that they pioneered a new field of travel pictures.

"The Technicolor results are declared to be the most beautiful ever obtained in the colour medium, and the consistency of the colour, together with the special rhythm technique employed in the series, both received high praise. The result of that impression is that the series is regarded as the most important presented in the last 12 months and one of the best since talkies were introduced.

"Probably due to its unique subject 'Fox Hunting' was adjudged the best. Further subjects are to show there soon, as in England. They are to include 'Wanderers of the Desert,' 'Petra, the Lost City,' 'Palmyra' and 'River Thames!' "

YEAR BOOKS FROM THE EAST

The Trade in India and Japan

Two Year Books, differing greatly in scheme, have arrived from the Orient—the CINEMA YEAR BOOK OF JAPAN, 1938, and the INDIAN CINEMATOGRAPH YEAR BOOK, 1938.

The Japanese book devotes the greater part of its eighty large quarto pages to pictures of its stars and a review of Japanese kinematographic activities during 1937, with diagrams of growth.

There is a paucity of actual detail such as usually makes a year book useful.

The Indian year book has been compiled with an eye to emulating the bulky year books produced on the American continent. It boasts 704 pages, and although there is a tendency to be profligate of paper, the facts needed by anyone wishing to make contact with the Indian market are all there, with much information also that he will not need. Nevertheless, the Motion Picture Society of India has produced a book which fully serves the purpose of a year book and can be given a hearty welcome.

The price of the book, for buyers outside India, is 10 rupees.

REGAL, NORTHWICH

Opening January 28

Owned by Cheshire County Cinemas, Ltd., the new Regal Cinema, Northwich, Cheshire, is nearing completion and is due to open on January 28. The new theatre has been designed by William and Segar Owen, of Warrington, to accommodate about 1,100 persons.

R. Walker, of the Plaza, Northwich, another kinema owned by the same company, has been appointed manager of the Regal.

"Un Carnet De Bal" at Bristol

The experiment tried by A. B. Atkinson of running "Un Carnet De Bal" for a week at the Scala, Bristol, proved a success. In the near future Mr. Atkinson intends to repeat the experiment with two other Continental films. "Maternite" and "L'Alibi"

"I AM A CRIMINAL"

PATHE, whose 1939 schedule comprises no fewer than thirty-four attractions from the Welwyn and Monogram studios, present their first group, states W. J. Gell, managing director, at the Cambridge Theatre in a few days hence.

Highlight of the group, it is claimed, is the new super special from Monogram, "I am a Criminal," which will be presented at the Cambridge on Friday, January 27, at 8.30 p.m., giving to a new boy artiste, Martin Spellman, a magnificent dramatic rôle, a part in which he acquits himself, it is said, in a masterful manner. He is co-starred with John Carroll, one of Monogram's long-term contract players, in a dynamic story of the adoption of an orphan guttersnipe by a wealthy racketeer, who is instrumental in saving the life of the boy. The picture has been accorded a wonderful reception by the American Trade, and the Press have showered upon it rave reviews in which Spellman's and Carroll's performances are the subject of enthusiastic comment. Several eulogistic extracts culled from this source have already appeared in these columns. This picture has been booked into most of the American major circuits.

"I Am a Criminal," which is claimed by Pathé to be one of their finest offerings for the year, was directed by William Nigh. Nigh's recent hits were "Boy of the Streets" and "Gangster's Boy." Supporting Carroll and Spellman in the cast are Kay Linaker, Lester Matthews, Robert Fiske, Craig Reynolds and Byron Foulger.

Welwyn's Funniest Farce

Of no less in importance in these initial New Year screenings is Welwyn's latest riotous contribution, another farce, attractively entitled "Me and My Pal," which features Dave Willis, Pat Kirkwood, George Moon, Giovanni and John Warwick.

It marks Dave Willis's second appearance on the screen, and the quality of his performance in this production cannot by any means be compared to that of his first picture. He has, it seems, completely adapted himself to the somewhat smoother technique required for the film.

"The mirth-provoking quality of the story is evident immediately after the main lead and credits are dispensed with and the first scenes are flashed on the screen," says W. J. Gell. "There is abundant action and many hilarious gags that should induce spontaneous laughter. The development of the theme is devoid of superfluous dialogue and unnecessary incident that would in effect detract rather than hold the interest."

"I am convinced," says the Pathé chief, "that exhibitors will find 'Me and My Pal' one of the finest British comedy attractions released during 1939."

Thomas Bentley directed the film, the theme of which concerns the amusing activities of a van driver and his pal who become mixed up with a gang of insurance crooks. "Me and My Pal" will be screened on Thursday, January 26, at 8.30 p.m. The supporting cast includes Arthur Margetson, Hugh Dempster, Aubrey Mallalieu, Ian Fleming, Ernest Butcher, Robert Adair, Joseph Mott, O. B. Clarence, Elliot Makenham, Agnes Laughlan, and Gerry Fitzgerald.

Two Afternoon Shows

The first of the Cambridge afternoon screenings will take place on Friday, January 20, at 3 p.m., when "The Crooked Way," a Monogram Eminent Author attraction, will be shown. It features Anne Nagel, Morgan Wallace and Robert Kent, with J. Farrell Macdonald, Charles Trowbridge, and J. T. Murray, playing the chief support rôles. Lambert Hillyer directed and John T. Neville wrote the screenplay.

The story tells of a young assistant district attorney who decides to deal with matters his own way when his chief seems reluctant to put an end to the activities of a dangerous gang. How the gang are brought

Continued in next column

Robert Kent and Anne Nagel in THE CROOKED WAY, to be Trade shown by Pathe at the Cambridge Theatre on January 20, at 3 p.m.

Monogram Output Well Up to Schedule

FURTHER SUBJECTS FOR PATHE

WITH the completion of "The Crooked Way," starring Anne Nagel and Robert Kent, Monogram has completed seven of its 42 pictures scheduled on its 1938-39 programme, leaving only 28 films to make, says W. J. Gell, managing director of Pathé.

"Tough Kid" is the new title of "Mother o' Mine," starring Frankie Darro. This is the second of Monogram's "Murphy Family" series, which is now in production, with Howard Bretherton directing. The first of the "Tailspin Tommy" series, "Sky Raiders," starring John Trent, will commence shortly, with Paul Malvern as producer.

"Mr. Wong at Headquarters," starring Boris Karloff, is slated to start at the end of November. Scott Darling is working on the screen play centering around the adventures of the Chinese sleuth of fiction, James Lee Wong.

Scheduled for December production is "Murder in the Big House," and an E. B. Derr film, as yet untitled.

Jackie Cooper's third picture for Monogram, "Streets of New York," is marked for early January production. Writers are now busy on the script.

Continued from column 2

to book constitutes one of the most exciting climaxes seen for many a day.

On Monday, January 23, at 3 p.m., "The Fifth Round," Frankie Darro's second of a series of four on the current schedule, will be screened. While the chief ingredient of this story of the ring is action from the word "go," it also presents young Darro in a different rôle from that in which he has been accustomed. In this Monogram production he has been teamed up with Dick Purcell (Warner Bros. star), as two brothers, one a prize-fighter who is brow-beaten into losing a big fight by a crooked betting gang. Also featured is Judith Allen, Lillian Elliott, Wilbur Mack and Don Rowan. Howard Bretherton directed and the story was written by Karl Brown and Wellyn Tottman.

PREMIER IN ROME PICTURES

Pathe's Special Issue

Special pictures of Mr. Chamberlain's reception and meeting with Mussolini and Count Ciano were received by air from Italy by Pathé on Friday and despatched to subscribers of Pathé Gazette in time for opening performances the same day.

The first film to arrive shows his magnificent reception and meeting with the Duce, and arrival at the Villa Madama. To ensure speedy arrival of further films of the visit, the company will charter special planes when despatches are ready at such times that they have to await the regular air services from Italy.

"WUTHERING HEIGHTS"

Goldwyn's Week of Practice Shots

To the long line of innovations with which his name has been associated, Samuel Goldwyn has added one more which may establish a precedent in his production of "Wuthering Heights."

Before production began, he ordered a week's rehearsal for the entire unit, during which time not one foot of film was shot.

One week was spent by Merle Oberon, Laurence Olivier, Flora Robson, Leo C. Carroll, Hugh Williams, Cecil Humphreys, and Geraldine Fitzgerald in complete rehearsals in costume covering virtually the whole script.

The new idea encompasses more than merely a rehearsal for the players, but throughout production will result in wholesale time saving.

Sets for the rehearsals were completely lighted by director William Wyler and kinematographer Gregg Toland, A.S.C., and the position, direction, diffusion and intensity of every lamp recorded a graph for purposes of "pre-planning."

As a result of this arrangement, electricians can work in advance of the company preparing, lighting and arranging sets for immediate work, thereby eliminating the long waits which for so long have been an objectionable and expensive feature of film production.

Crisp Signed

Donald Crisp, one of Hollywood's best-known character actors, has been signed for the rôle of Dr. Kenneth in Samuel Goldwyn's production of "Wuthering Heights," co-starring Merle Oberon and Laurence Olivier. The film is being directed by William Wyler from the screenplay written by Ben Hecht and Charles MacArthur.

Other important rôles are played by Flora Robson, Hugh Williams, Cecil Humphreys, Geraldine Fitzgerald, Leo G. Carroll, and Romaine Callender. The production will be released through United Artists.

CANADA KINEMA STATISTICS

Canada closed the year 1938 with a total of 1,310 moving picture theatres, of which 53 were closed, making a balance of 1,257 houses in operation from coast to coast. This was an increase of 7 per cent. for the year as compared with 1937.

At the end of 1936 the number of theatres in the Dominion was 1,030, and, according to the Film Board, the net increase in operated theatres was 250 for the two years.

DR. CHURCHILL

Frankie Darro, Dick Purcell, Judith Allen and Lillian Elliot appear in from THE FIFTH ROUND, which Pathe is Trade showing at the Cambridge Theatre on Jan. 23, at 3 p.m.

PATHE · PICTURES LIMITED
PRESENTS

'ME
MY
A
Pathe Gazette
PUBLIC NEWSREEL NO. 1

AND
PAL'
JACQUES
R
PATHE PICTURES LIMITED
The Seal of Quality

ROBERT KENT
ANNE NAGEL
MORGAN WALLACE

PATHE PICTURES LIMITED PRESENTS

IN

The CROOKED WAY

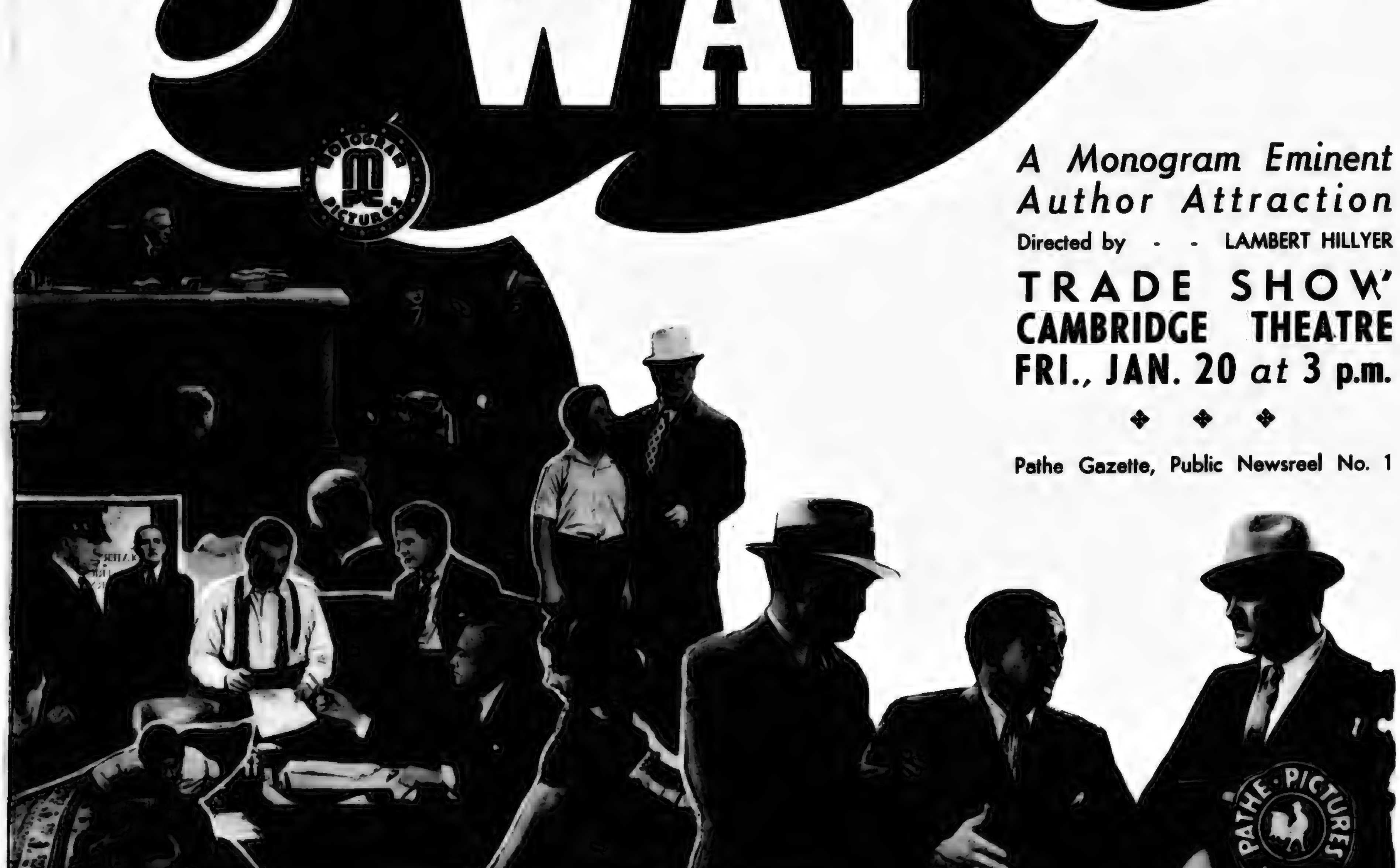
A Monogram Eminent Author Attraction

Directed by - - LAMBERT HILLYER

TRADE SHOW
CAMBRIDGE THEATRE
FRI., JAN. 20 *at* 3 p.m.

◆ ◆ ◆

Pathe Gazette, Public Newsreel No. 1



Western Electric MIRROPHONIC SOUND SYSTEM

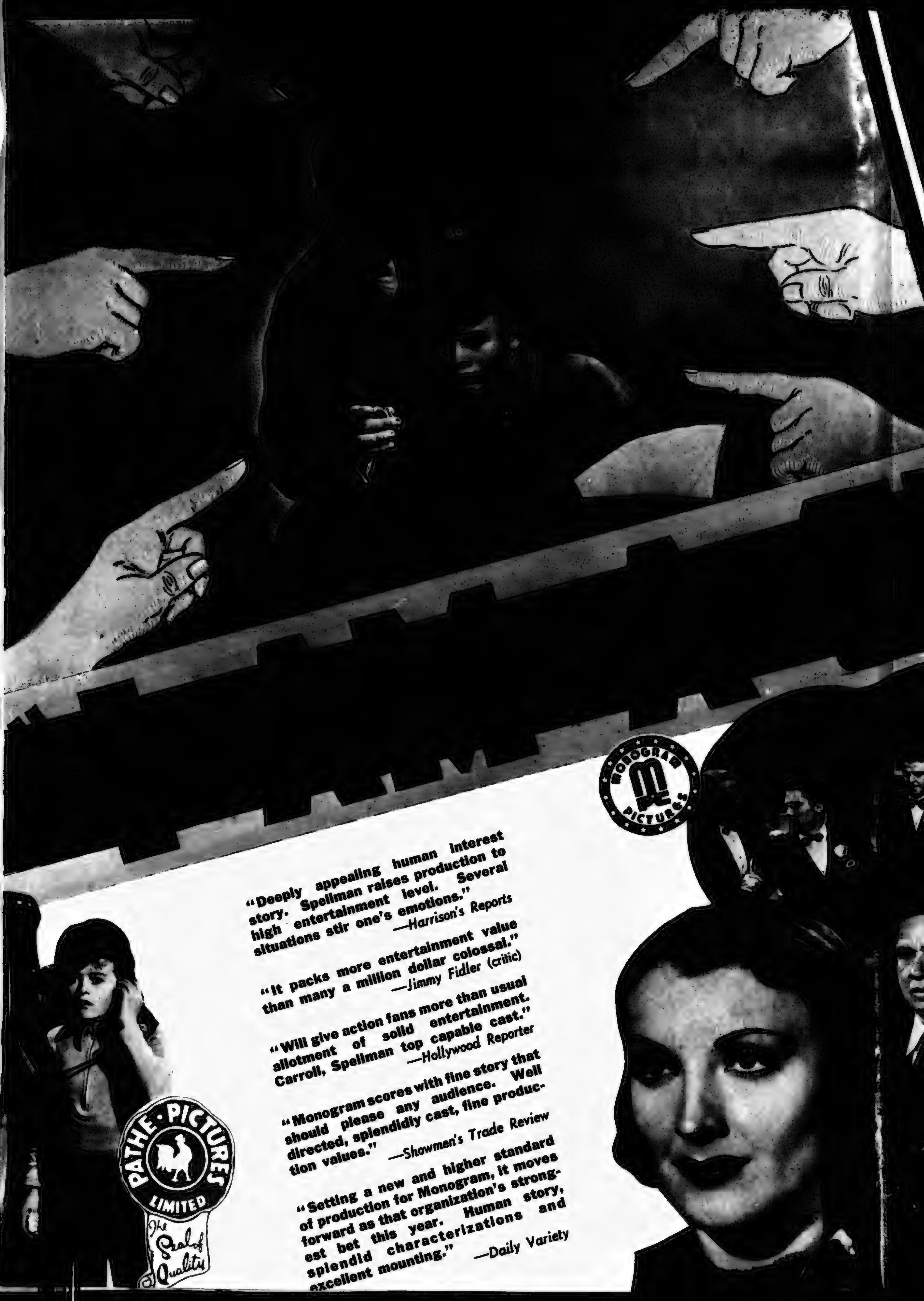
PATHE PICTURES LIMITED
The Seal of Quality

PATHE PICTURES LIMITED PRESENTS

FRANKIE DARRO
DICK PURCELL
AND
JUDITH ALLEN
IN

MONOGRAM PICTURES
PATHE PICTURES LIMITED
The Badge of Quality

THE 5th ROUND



"Deeply appealing human interest story. Spellman raises production to high entertainment level. Several situations stir one's emotions."
—*Harrison's Reports*

"It packs more entertainment value than many a million dollar colossal."
—*Jimmy Fidler* (critic)

"Will give action fans more than usual allotment of solid entertainment. Carroll, Spellman top capable cast."
—*Hollywood Reporter*

"Monogram scores with fine story that should please any audience. Well directed, splendidly cast, fine production values."
—*Showmen's Trade Review*

"Setting a new and higher standard of production for Monogram, it moves forward as that organization's strongest bet this year. Human story, splendid characterizations and excellent mounting."
—*Daily Variety*

John CARROLL
AND
Martin SPELLMAN
Western Electric MIRROPHONIC RECORDING

PATHE STARTS 1939 WITH A SUPER

Scenes from the Monogram production I AM A CRIMINAL, which has received "rave" notices from American critics. John Carroll and the new boy star, Martin Spellman are starred and the supporting cast includes Kay Linaker, Lester Matthews and Robert Fiske. William Nigh directed. It will be Trade shown by Pathe at the Cambridge theatre on January 27, at 8.30 p.m.

"ME AND MY PAL"

Claimed to be one of the outstanding laugh successes of recent offerings, the Welwyn production ME AND MY PAL, stars Dave Willis, with Pat Kirkwood, George Moon, Giovanni and John Warwick. Thomas Bentley directed ME AND MY PAL, which will be Trade shown by Pathe at the Cambridge Theatre on January 26, at 8.30 p.m.

NAMES—*in the*—NEWS

A. E. WATSON GOES TO SHEFFIELD: SOUTHEND APPOINTMENT: W. JUDE'S NEW POSITION

A. E. WATSON, for the past 12 months manager of the St. George's Hall Cinema, one of the Gaumont-British houses in Bradford, has been appointed manager of G.-B.'s Regent at Sheffield. There he succeeds Roy Mason, who, as recorded in this column last week, has been appointed manager of the Gaumont, Peckham, S.E. Before being transferred to the St. George's Hall Mr. Watson was for five years manager of the Saltaire P.H., near Bradford, and previously he was assistant manager successively at the St. George's Hall and the New Victoria, Bradford.

By a coincidence, another former assistant manager at the New Victoria, **T. C. Graham**, has been transferred from the management of the Corona, West Gorton, Manchester, to succeed Mr. Watson at Bradford. Mr. Graham is followed as manager at the Corona by **Mr. Chamberlain**, promoted from the assistant managership at the Regent, Sheffield.

Managers of Gaumont-British kinemas in Bradford, Pressmen, and other friends have presented a gold watch to **A. E. Watson**, who has been transferred from the managership of the St. George's Hall Cinema, Bradford, to be manager of the Regent, Sheffield. The presentation was made by G. W. Ridler, manager of the New Victoria, Bradford.

W. S. Jude, of Blaydon, has been appointed manager of the Empire, Blaydon, in succession to Thomas Dinning, who has taken over the general managership of the Palace, Wheatley Hill, and the Regal, Wingate.

Mr. Jude was previously manager of the Empire, Blaydon, several years before taking charge of the Globe Theatre, Crawcrook, in 1935. He has been manager of kinemas under the direction of E. J. Hinge for 16 years.

E. W. Cousens at Reading

F. W. Cousens has been appointed manager of the Granby, Reading, in succession to **W. M. Euerby**, who has been promoted to an executive position.

Mr. Cousens is a newcomer to Reading but is by no means unknown in the kinema world. He was four years manager of the Blue Halls, Edgware Road, and from there he moved to the Hermitage, Hitchin, from which headquarters he looked after the interests of two other local halls. His next move was to the Cinema, Kingston-on-Thames, and from Kingston he was appointed manager of the Coliseum, Harrow Road.

T. Hurst Moffatt commenced his duties as manager of the Victory Cinema, Rochdale, Lancashire, last week, where he succeeded Charles Burdon.

B. W. Garrett's Varied Career

B. W. Garrett, at one time claimed to be the youngest kinema proprietor in the Industry as owner of the Lyric, Southend, when he was 21 years of age, has been appointed manager of the Odeon, Faversham, in succession to W. A. C. Hall. After disposing of his Southend house, he purchased the Gem, Gillingham, which was destroyed by fire some years later. He became manager of the local group which built the Embassy, Gillingham, and stayed on as manager for Odeon Theatres, Ltd., when that firm acquired it.

H. Clifton, formerly under-manager, has succeeded F. Gwynne as manager of the Regal, Margate.

Southend Entertainments Association has elected **W. L. Moneypenny**, manager of the Gaumont Palace, Southend, as vice-chairman in succession to Frank Baker, who is now out of the kinema business, having sold his theatre, the Mascot, Westcliff, to the Ben Jay circuit.

BACK FROM THE STATES

J. W. Hicks, vice-president of Paramount, is welcomed on his return to England by David R. Rose, managing director of Paramount. On the right is Morris Simpson

Roy Mason Leaves Sheffield

TRADE FRIENDS' TRIBUTE AND GIFT

TRIBUTES to the popularity Roy G. Mason, manager of the Regent, Sheffield, had achieved during his four years' stay in the city were manifest at a special gathering held at the Central Picture House, Sheffield, on Thursday, when various sections of the industry combined to make a presentation of a solid silver tea service to him and his wife. This week he took up managerial duties at the Gaumont Palace, Peckham.

Presiding over the large gathering, Isy Graham, a director of the Central P.H., said: "I am a personal admirer of Mr. Mason, and he always has such a happy welcome. It is my privilege and pleasure to make this presentation on behalf of all of you." The tea service was inscribed "Presented to Roy G. Mason on his departure from Sheffield by his friends in the Sheffield kinema trade. January, 1939."

Manager's Praise

Len Sullivan, manager of the Central, said Mr. Mason had done his job well, and had left a good impression. If he came back he would be welcomed by old friends.

J. Redstone (Wicker) spoke. J. Turvey (Western Electric), Fred Neate (Sheffield Empire), L. Lurey and Nathan Blaskey (Heeley Coliseum), also spoke in appreciative terms, and Mr. Mason suitably responded.

Others present included Fred Bell (Wicker), J. Harrison (Unity P.H.), A. A. Mansell (Star), Cyril Pennington (Regal), among the managers; and S. J. Warrenger (Lyons), J. Winter (Columbia), L. Lurey (G.F.D.), W. Jacobs (Paramount), Arthur Simmons (RKO Radio); Laurie Packard and E. Pearson (Warner Bros.), W. V. Nelson (First National), George Smart (Heeley and Dist. Cinemas), A. Aitchison and J. Turvey (Western Electric), and J. Mortimer, H. Hinchliffe and T. T. Ravenscroft.

For 26 years in succession the Picture House, Babington Lane, Derby, has held a New Year Staff Party. At the last, which took place a few days ago and followed a treat to 1,000 children, **Mrs. J. Lyons**, who manages the house, was presented by the staff with an eight-day silver clock. The presentation took place during a supper given by the management.

W. J. SPEAKMAN IS NEW N. WESTERN CHAIRMAN

22 Years' Experience in Kinema Field

W. J. SPEAKMAN, who was elected chairman of the North Western Branch C.E.A. at the annual meeting on Friday, is managing director of the Hippodrome (Ellesmere Port), Ltd. (controlling Hippodrome Cinema and Majestic Ballroom, Ellesmere Port, the King's Kinema, Little Sutton, and the Playhouse, Rhos-on-Sea), managing director Doman Enterprises Ltd. (controlling Scala, Ashton-in Makerfield, and the Jubilee, Golborne), managing director Golborne Cinema Ltd. (controlling Pavilion, Golborne); managing director Advance Cinemas, Ltd. (controlling Supreme, Old Colwyn, N. Wales); and general manager of the Capitol, Edge Hill, Liverpool. In addition he has interests in other kinemas in Liverpool and Southport.

Mr. Speakman started in the kinema trade with his father at Wigan in 1916. Later in the same year he went to London to enter the service of United Electric Theatres Ltd., and worked in the projection room. Whilst in the service of United Electric Theatres he worked at theatres in various parts of the country.

In 1923 he went to America and worked for the Trulane Amusement Corporation Inc., at New Orleans. On his return to this country in 1925 he took over the managership of the Birkdale Picture Palace, Southport, and has since held managerial positions in all parts of the country.

A POPULAR CHOICE AT DUBLIN: PARAMOUNT BRANCH MANAGER RESIGNS

IT was with great pleasure that kinema- and theatre-goers in all parts of Ireland learned that Associated British Cinemas had appointed as manager of their first house in Eire (the Adelphi, Dublin) **J. H. Hamilton.**

Mr. Hamilton has had long experience in theatre management in Dublin, having been manager of the old Theatre Royal from 1913, until it changed hands in 1934, and was afterwards recalled by his old directors to take charge of the Gaiety Theatre, from which he resigned in 1937.

His courtesy, tact and consideration for the feelings and opinions of others made him most popular with theatre patrons in Dublin. The old Royal had a homely atmosphere and his aim will be to create the same feeling in the Adelphi.

Arthur W. Black, well-known Leicester exhibitor, has been appointed president of the Leicestershire branch of the Royal Army Service Corps Regimental Association.

One of the oldest and best-known members of the staff of Paramount Film Services, Ltd., **John J. Corper**, who has been district manager since April, 1926, with headquarters at Birmingham, has resigned. The news will be heard with deep regret by his numerous friends not only on the renting but exhibiting side of the Trade, particularly in Birmingham and the Midlands.

Prior to being appointed district manager, Mr. Corper for many years had charge of the Midland interests of the Paramount Co. His resignation coincides with the completion of 21 years' service with that company, the greater part of which period he has spent at the Birmingham branch. An ardent supporter and energetic worker on behalf of the Birmingham and Midland Trade Benevolent Fund since its inauguration, he now acts as one of its trustees.

R. B. Bailey, formerly manager of the Playhouse Cinema, Folkestone, for some time, and previously connected with the Pleasure Gardens Theatre, has been appointed manager of the Leas Pavilion, Folkestone.

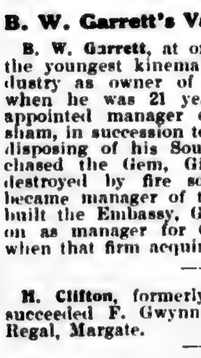
G. H. Barker, manager of the Forum, West Hartlepool, has been complimented by British Legion Headquarters on the remarkable success of a Poppy Day Sunday concert he organised when over £72 was realised. This is a record for the Hartlepools.

By an unfortunate misprint in our New Year number **L. Allcroft Harding** was shown as being the manager of the Ritz at Luton. Mr. Harding is, of course, now in charge of the hall of that name at Leyton, London, E., and has never held a post in the Bedfordshire town. We tender our apologies for the slip.

Mark Ostrer and son greeted Sir Kingsley and Lady Wood on their arrival for the A.B.F.D. premiere of IT'S IN THE AIR, the new George Formby film now showing at the New Gallery kinema

Columbia Sales Chief Visits Branches

MAXIE THORPE'S TOUR



MAXIE THORPE

A whirlwind tour of the Columbia branches is being made by Maxie Thorpe, popular general sales manager, who left London this week-end.

He visited Glasgow on Monday, and the following day met Newcastle exhibitors. He was in Leeds on Wednesday; Manchester and Liverpool are being covered on Thursday, and on Friday next Mr. Thorpe is expected in Brimingham. Cardiff branch are promised a visit from the G.S.M. should time allow.

At all the centres he visits Mr. Thorpe will be very pleased to renew acquaintance with his many exhibitor friends.

On this trip Mr. Thorpe was able to carry with him the news of the continued success in London of two of Columbia's biggest subjects: "You Can't Take It With You" and "I Am the Law."

The Capra winner, which was taken from the Gaumont only because of previous commitments after a record-breaking ten weeks' engagement, returned to the West End on Sunday for an indefinite run at the Marble Arch Pavilion.

Columbia's Edward G. Robinson picture, "I Am the Law," has played to such good business at the Regal Cinema, Marble Arch, that it has been decided to retain this thrilling drama for a further week.

The excellent figures recorded last week have been maintained each day, and it is evident that there is a big public for this new-style Edward G. Robinson—in this picture this famous portrayer of gangster rôles is on the side of the law.

"I Am the Law" will be generally released on Monday, February 27.

PETERBOROUGH WEDDING

W. Tarte's Bride

William Tarte, manager of the City Cinema, Peterborough, was married at Prittlewell, Southend (January 7) to Miss Bernice Hicks, of Southend-on-Sea.

Miss Hicks is one of Carroll Levis' "Discoveries," and it was while she was appearing at a Birmingham theatre that she met her husband, who at the time was undertaking publicity work for Carroll Levis.

Mr. Tarte has had an adventurous career, in the course of which he has been electrician, ship's stoker, machinist and police officer, as well as assistant manager of the Gaumont Palace and West End Cinema, Birmingham.

John Briggs to Represent Renown

IN LEEDS, NOTTS AND DERBY AREAS

Renown Pictures Corporation, Ltd., have appointed John Briggs (Films), Ltd., of 10, Mill Hill, Leeds, to represent the company on the Leeds, Notts and Derby territory.

John Briggs, the managing director of John Briggs (Films), Ltd., is reported as being very enthusiastic regarding the exploitation of the Renown product, and has assured Renown Pictures Corporation, Ltd., that "Lady Luck," "House of Secrets" and "Dark Hour" is product of a type admirably suited for exhibitors on his territory. All inquiries concerning these films, also in connection with "Easy Money," "Schoolboy Penitentiary" and "When Girls Leave Home," three more of Renown's Chesterfield and Invincible product, should be directed to John Briggs (Films), Ltd.

PATHE STARTS 1939 WITH A SUPER

Scenes from the Monogram production I AM A CRIMINAL, which has received "rave" notices from American critics. John Carroll and the new boy star, Martin Spellman are starred and the supporting cast includes Kay Linaker, Lester Matthews and Robert Fiske. William Nigh directed. It will be Trade shown by Pathe at the Cambridge theatre on January 27, at 8.30 p.m.

"ME AND MY PAL"

Claimed to be one of the outstanding laugh successes of recent offerings, the Welwyn production ME AND MY PAL, stars Dave Willis, with Pat Kirkwood, George Moon, Giovanni and John Warwick. Thomas Bentley directed ME AND MY PAL, which will be Trade shown by Pathe at the Cambridge Theatre on January 26, at 8.30 p.m.

NAMES—*in the*—NEWS

A. E. WATSON GOES TO SHEFFIELD: SOUTHEND APPOINTMENT: W. JUDE'S NEW POSITION

A. E. WATSON, for the past 12 months manager of the St. George's Hall Cinema, one of the Gaumont-British houses in Bradford, has been appointed manager of G.-B.'s Regent at Sheffield. There he succeeds Roy Mason, who, as recorded in this column last week, has been appointed manager of the Gaumont, Peckham, S.E. Before being transferred to the St. George's Hall Mr. Watson was for five years manager of the Saltaire P.H., near Bradford, and previously he was assistant manager successively at the St. George's Hall and the New Victoria, Bradford.

By a coincidence, another former assistant manager at the New Victoria, **T. C. Graham**, has been transferred from the management of the Corona, West Gorton, Manchester, to succeed Mr. Watson at Bradford. Mr. Graham is followed as manager at the Corona by **Mr. Chamberlain**, promoted from the assistant managership at the Regent, Sheffield.

Managers of Gaumont-British kinemas in Bradford, Pressmen, and other friends have presented a gold watch to **A. E. Watson**, who has been transferred from the managership of the St. George's Hall Cinema, Bradford, to be manager of the Regent, Sheffield. The presentation was made by G. W. Ridler, manager of the New Victoria, Bradford.

W. S. Jude, of Blaydon, has been appointed manager of the Empire, Blaydon, in succession to Thomas Dinning, who has taken over the general managership of the Palace, Wheatley Hill, and the Regal, Wingate.

Mr. Jude was previously manager of the Empire, Blaydon, several years before taking charge of the Globe Theatre, Crawcrook, in 1935. He has been manager of kinemas under the direction of E. J. Hinge for 16 years.

E. W. Cousens at Reading

F. W. Cousens has been appointed manager of the Granby, Reading, in succession to **W. M. Euerby**, who has been promoted to an executive position.

Mr. Cousens is a newcomer to Reading but is by no means unknown in the kinema world. He was four years manager of the Blue Halls, Edgware Road, and from there he moved to the Hermitage, Hitchin, from which headquarters he looked after the interests of two other local halls. His next move was to the Cinema, Kingston-on-Thames, and from Kingston he was appointed manager of the Coliseum, Harrow Road.

T. Hurst Moffatt commenced his duties as manager of the Victory Cinema, Rochdale, Lancashire, last week, where he succeeded Charles Burdon.

B. W. Garrett's Varied Career

B. W. Garrett, at one time claimed to be the youngest kinema proprietor in the Industry as owner of the Lyric, Southend, when he was 21 years of age, has been appointed manager of the Odeon, Faversham, in succession to W. A. C. Hall. After disposing of his Southend house, he purchased the Gem, Gillingham, which was destroyed by fire some years later. He became manager of the local group which built the Embassy, Gillingham, and stayed on as manager for Odeon Theatres, Ltd., when that firm acquired it.

H. Clifton, formerly under-manager, has succeeded F. Gwynne as manager of the Regal, Margate.

Southend Entertainments Association has elected **W. L. Moneypenny**, manager of the Gaumont Palace, Southend, as vice-chairman in succession to Frank Baker, who is now out of the kinema business, having sold his theatre, the Mascot, Westcliff, to the Ben Jay circuit.

BACK FROM THE STATES

J. W. Hicks, vice-president of Paramount, is welcomed on his return to England by David R. Rose, managing director of Paramount. On the right is Morris Simpson

Roy Mason Leaves Sheffield

TRADE FRIENDS' TRIBUTE AND GIFT

TRIBUTES to the popularity Roy G. Mason, manager of the Regent, Sheffield, had achieved during his four years' stay in the city were manifest at a special gathering held at the Central Picture House, Sheffield, on Thursday, when various sections of the industry combined to make a presentation of a solid silver tea service to him and his wife. This week he took up managerial duties at the Gaumont Palace, Peckham.

Presiding over the large gathering, Isy Graham, a director of the Central P.H., said: "I am a personal admirer of Mr. Mason. and he always has such a happy welcome. It is my privilege and pleasure to make this presentation on behalf of all of you." The tea service was inscribed "Presented to Roy G. Mason on his departure from Sheffield by his friends in the Sheffield kinema trade. January, 1939."

Manager's Praise

Len Sullivan, manager of the Central, said Mr. Mason had done his job well, and had left a good impression. If he came back he would be welcomed by old friends.

J. Redstone (Wicker) spoke. J. Turvey (Western Electric), Fred Neate (Sheffield Empire), L. Lurey and Nathan Blaskey (Heeley Coliseum), also spoke in appreciative terms, and Mr. Mason suitably responded.

Others present included Fred Bell (Wicker), J. Harrison (Unity P.H.), A. A. Mansell (Star), Cyril Pennington (Regal), among the managers; and S. J. Warrenger (Lyons), J. Winter (Columbia), L. Lurey (G.F.D.), W. Jacobs (Paramount), Arthur Simmons (RKO Radio); Laurie Packard and E. Pearson (Warner Bros.), W. V. Nelson (First National), George Smart (Heeley and Dist. Cinemas), A. Aitchison and J. Turvey (Western Electric), and J. Mortimer, H. Hinchliffe and T. T. Ravenscroft.

For 26 years in succession the Picture House, Babington Lane, Derby, has held a New Year Staff Party. At the last, which took place a few days ago and followed a treat to 1,000 children, **Mrs. J. Lyons**, who manages the house, was presented by the staff with an eight-day silver clock. The presentation took place during a supper given by the management.

W. J. SPEAKMAN IS NEW N. WESTERN CHAIRMAN

22 Years' Experience in Kinema Field

W. J. SPEAKMAN, who was elected chairman of the North Western Branch C.E.A. at the annual meeting on Friday, is managing director of the Hippodrome (Ellesmere Port), Ltd. (controlling Hippodrome Cinema and Majestic Ballroom, Ellesmere Port, the King's Kinema, Little Sutton, and the Playhouse, Rhos-on-Sea), managing director Doman Enterprises Ltd. (controlling Scala, Ashton-in-Makerfield, and the Jubilee, Golborne), managing director Golborne Cinema Ltd. (controlling Pavilion, Golborne); managing director Advance Cinemas, Ltd. (controlling Supreme, Old Colwyn, N. Wales); and general manager of the Capitol, Edge Hill, Liverpool. In addition he has interests in other kinemas in Liverpool and Southport.

Mr. Speakman started in the kinema trade with his father at Wigan in 1916. Later in the same year he went to London to enter the service of United Electric Theatres Ltd., and worked in the projection room. Whilst in the service of United Electric Theatres he worked at theatres in various parts of the country.

In 1923 he went to America and worked for the Trulane Amusement Corporation Inc., at New Orleans. On his return to this country in 1925 he took over the managership of the Birkdale Picture Palace, Southport, and has since held managerial positions in all parts of the country.

A POPULAR CHOICE AT DUBLIN: PARAMOUNT BRANCH MANAGER RESIGNS

IT was with great pleasure that kinema- and theatre-goers in all parts of Ireland learned that Associated British Cinemas had appointed as manager of their first house in Eire (the Adelphi, Dublin) **J. H. Hamilton.**

Mr. Hamilton has had long experience in theatre management in Dublin, having been manager of the old Theatre Royal from 1913, until it changed hands in 1934, and was afterwards recalled by his old directors to take charge of the Gaiety Theatre, from which he resigned in 1937.

His courtesy, tact and consideration for the feelings and opinions of others made him most popular with theatre patrons in Dublin. The old Royal had a homely atmosphere and his aim will be to create the same feeling in the Adelphi.

Arthur W. Black, well-known Leicester exhibitor, has been appointed president of the Leicestershire branch of the Royal Army Service Corps Regimental Association.

One of the oldest and best-known members of the staff of Paramount Film Services, Ltd., **John J. Corper**, who has been district manager since April, 1926, with headquarters at Birmingham, has resigned. The news will be heard with deep regret by his numerous friends not only on the renting but exhibiting side of the Trade, particularly in Birmingham and the Midlands.

Prior to being appointed district manager, Mr. Corper for many years had charge of the Midland interests of the Paramount Co. His resignation coincides with the completion of 21 years' service with that company, the greater part of which period he has spent at the Birmingham branch. An ardent supporter and energetic worker on behalf of the Birmingham and Midland Trade Benevolent Fund since its inauguration, he now acts as one of its trustees.

R. B. Bailey, formerly manager of the Playhouse Cinema, Folkestone, for some time, and previously connected with the Pleasure Gardens Theatre, has been appointed manager of the Leas Pavilion, Folkestone.

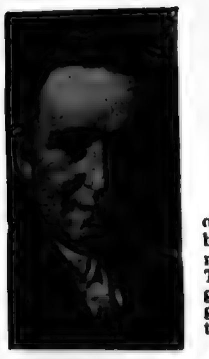
G. H. Barker, manager of the Forum, West Hartlepool, has been complimented by British Legion Headquarters on the remarkable success of a Poppy Day Sunday concert he organised when over £72 was realised. This is a record for the Hartlepools.

By an unfortunate misprint in our New Year number **L. Allcroft Harding** was shown as being the manager of the Ritz at Luton. Mr. Harding is, of course, now in charge of the hall of that name at Leyton, London, E., and has never held a post in the Bedfordshire town. We tender our apologies for the slip.

Mark Ostrer and son greeted Sir Kingsley and Lady Wood on their arrival for the A.B.F.D. premiere of IT'S IN THE AIR, the new George Formby film now showing at the New Gallery kinema

Columbia Sales Chief Visits Branches

MAXIE THORPE'S TOUR



MAXIE THORPE

A whirlwind tour of the Columbia branches is being made by Maxie Thorpe, popular general sales manager, who left London this week-end.

He visited Glasgow on Monday, and the following day met Newcastle exhibitors. He was in Leeds on Wednesday; Manchester and Liverpool are being covered on Thursday, and on Friday next Mr. Thorpe is expected in Brimingham. Cardiff branch are promised a visit from the G.S.M. should time allow.

At all the centres he visits Mr. Thorpe will be very pleased to renew acquaintance with his many exhibitor friends.

On this trip Mr. Thorpe was able to carry with him the news of the continued success in London of two of Columbia's biggest subjects: "You Can't Take It With You" and "I Am the Law."

The Capra winner, which was taken from the Gaumont only because of previous commitments after a record-breaking ten weeks' engagement, returned to the West End on Sunday for an indefinite run at the Marble Arch Pavilion.

Columbia's Edward G. Robinson picture, "I Am the Law," has played to such good business at the Regal Cinema, Marble Arch, that it has been decided to retain this thrilling drama for a further week.

The excellent figures recorded last week have been maintained each day, and it is evident that there is a big public for this new-style Edward G. Robinson—in this picture this famous portrayer of gangster rôles is on the side of the law.

"I Am the Law" will be generally released on Monday, February 27.

PETERBOROUGH WEDDING

W. Tarte's Bride

William Tarte, manager of the City Cinema, Peterborough, was married at Prittlewell, Southend (January 7) to Miss Bernice Hicks, of Southend-on-Sea.

Miss Hicks is one of Carroll Levis' "Discoveries," and it was while she was appearing at a Birmingham theatre that she met her husband, who at the time was undertaking publicity work for Carroll Levis.

Mr. Tarte has had an adventurous career, in the course of which he has been electrician, ship's stoker, machinist and police officer, as well as assistant manager of the Gaumont Palace and West End Cinema, Birmingham.

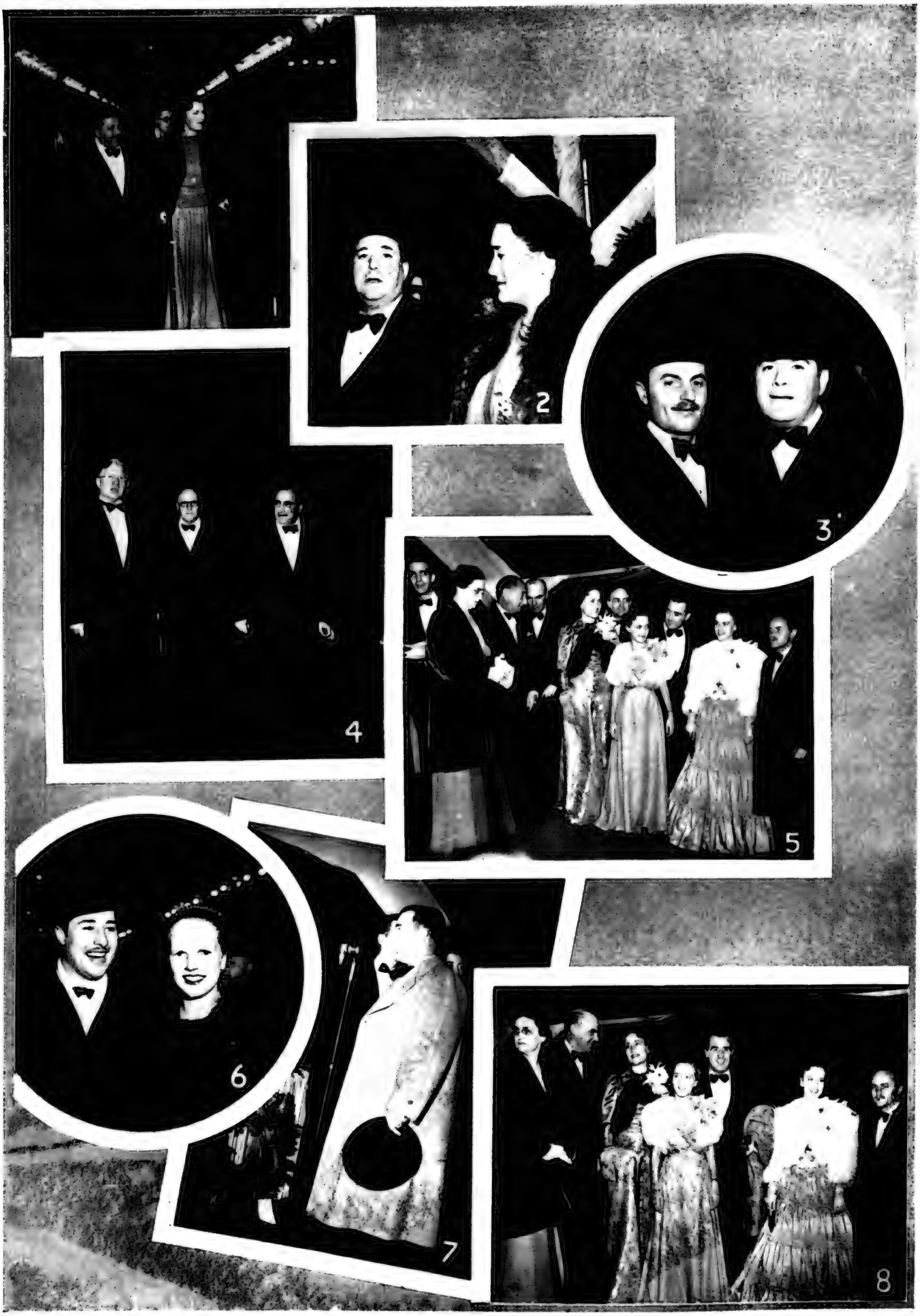
John Briggs to Represent Renown

IN LEEDS, NOTTS AND DERBY AREAS

Renown Pictures Corporation, Ltd., have appointed John Briggs (Films), Ltd., of 10, Mill Hill, Leeds, to represent the company on the Leeds, Notts and Derby territory.

John Briggs, the managing director of John Briggs (Films), Ltd., is reported as being very enthusiastic regarding the exploitation of the Renown product, and has assured Renown Pictures Corporation, Ltd., that "Lady Luck," "House of Secrets" and "Dark Hour" is product of a type admirably suited for exhibitors on his territory. All inquiries concerning these films, also in connection with "Easy Money," "Schoolboy Penitentiary" and "When Girls Leave Home," three more of Renown's Chesterfield and Invincible product, should be directed to John Briggs (Films), Ltd.

"KENTUCKY'S" U.S. PREMIERE



Film stars and other celebrities at the premiere of the Technicolor 20th Century-Fox KENTUCKY, starring Loretta Young and Richard Greene. Personalities are as follows : (1) Monty Banks, Gracie Fields ; (2) David Butler (director of KENTUCKY) and Mrs. Butler ; (3) Darryl Zanuck (vice-president in charge of production 20th-Fox), Charles Skouras (executive, West Coast Theatres); (4) Herman Wobber (20th-Fox distribution general manager), Clyde Ackhardt, Harvey Day ; (5) Mrs. Keen Johnson, Joseph M. Schenck (chairman of directors, 20th-Fox) Sidney R. Kent (president, 20th-Fox), Mrs. A. B. Chandler, Keen Johnson (Lt.-Governor Kentucky State), Mildred Chandler, A. B. Chandler (Governor, Kentucky State), Marcella Chandler and Darryl Zanuck ; (6) Don and Mrs. Ameche ; (7) Governor Chandler ; (8) Mrs. Keen Johnson, Sidney R. Kent, Mrs. A. B. Chandler, Mildred Chandler, Governor A. B. Chandler, Marcella Chandler, Darryl F. Zanuck.

Now starts a new era of

BIGGER & BETTER CHANS

- ★ MORE COSTLY
- ★ GREATER PRODUCTION VALUES
- ★ STAR SUPPORTING CASTS
- ★ AND THE PERFECT CHARLIE CHAN

Charlie CHAN in HONOLULU

with

SIDNEY TOLER

and

PHYLLIS BROOKS • **SEN YUNG**

EDDIE COLLINS • **JOHN KING**

CLAIRE DODD • **GEORGE ZUCCO**

ROBERT BARRAT • **MARC LAWRENCE**

Directed by H. BRUCE HUMBERSTONE.
Associate Producer, John Stone. Original Screen Play by Charles Belden.
Based on the character "Charlie Chan," created by Earl Derr Biggers.

20th CENTURY FOX

LONDON TRADE SHOW:
CENTURY THEATRE, SOHO SQUARE, W.1. JANUARY 26th, 11 a.m. • 3 p.m. • 8.30 p.m.

L—57-60

The Picture you've

A Paramount Release

PARAMOUNT brings you "STOLEN LIFE," a milestone in British production.

ELISABETH BERGNER. the screen's greatest, gives her finest performance as the woman who lived a lie for love.

MICHAEL REDGRAVE. rising young English star, soars to greater heights, topping all his brilliant past performances.

MARGARET KENNEDY "best seller" author of "Escape Me Never" and "The Constant Nymph" adapted "Stolen Life" from the novel by K. J. Benes.

PAUL CZINNER. maker of hits produced and directed this great box-office attraction.

ou've been waiting for!

est
d a

VE,
reater
past

EDY
ape Me
Nymph"
om the

aker of hits
great box-

TWO WOMEN . .

One steals the other's Life!
Her Joys! . . . Her Sorrows! . . .
Her Virtues! . . . Her Sins!

ORION PRODUCTIONS LTD. PRESENT

Elisabeth
BERGNER
Michael
REDGRAVE

IN

Stolen Life

Adapted by MARGARET KENNEDY • From the novel by K. J. BENES

with **WILFRID LAWSON** · Richard Ainley

Mabel Terry Lewis · Clement McCallin · Kenneth Buckley.

Produced and Directed by **PAUL CZINNER**

A Paramount Release

CLAUDETTE COLBERT AS "ZAZA"

The scintillating story of the private life of a French music hall star is the theme of ZAZA, Claudette Colbert's new starring vehicle, which Paramount is Trade showing at the Phœnix Theatre on Tuesday, at 7 p.m. Herbert Marshall plays the suave man about town, whose association with the star spells disaster for his sweetheart and for himself. Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin and Walter Catlett head the outstanding supporting cast.

Edited by P. L. Mannock

"Sword of Honour" at Walton

MAURICE ELVEY STARTS

Spectacular Military Subject

"Sword of Honour," produced and directed by Maurice Elvey for Butcher's, started on Monday at Walton studios in place of "Relief of Lucknow," which Maurice Elvey was to have made, but the subject of which was banned by the B.B.F.C.

The story by Major Dudley Sturrock deals with the life of a Sandhurst cadet, and scenes will be shot at the Royal Military College. The theme, for which Gerald Elliott has written the scenario, will show that no longer mere birth nor possession of money qualifies for high office in the modern British Army. Comedy as well as drama is amply provided for.

The leading rôles are being played by Dorothy Dickson, Geoffrey Toone (as the cadet), Sally Gray and Wally Patch, supported by Maire O'Neill, Donald Gray, Cyril Smith, Gordon Begg, Humphrey Morton, Bryan Coleman, Patrick Parsons and Charles Eaton.

The War Office is giving full co-operation in affording facilities for filming scenes at Sandhurst. Among the spectacular sequences will be the Passing Out ceremony, in which, with over 600 cadets on parade, will be seen those who are about to be commissioned, and the march escorting the Colours from the ranks of their colleagues into the main building; at this ceremony the Sword of Honour, the highest distiuction awarded to a cadet, is presented. 1,200 people take part in another scene showing the visit of the British Legion to the college. Another impressive sequence will be the scene in Sandhurst's Chapel, filled with cadets at one of the college services.

◆

NEW "OLD MOTHER RILEY" FILM

Owing to the phenomenal success of "Old Mother Riley in Paris" (Butcher), F. W. Baker has signed Lucan and McShane, the popular stars of the picture, for another film, tentatively titled "Old Mother Riley, M.P."

This will go into production following the return of Lucan and McShane from South Africa, where they are at present enjoying a most successful variety tour.

Ralph Richardson and June Duprez in THE FOUR FEATHERS (London Films for U.A. release)

AIRLINE SCENES AT TEDDINGTON

"TOO DANGEROUS TO LIVE"

Airline companies operating from London are showing eagerness to co-operate with British film-producers.

"Too Dangerous to Live," the new thriller now in production at the Warner Bros. First National Studios at Teddington, has important airport sequences, during which a gang of jewel-thieves attempt, by a ruse, to dispatch a haul of diamonds to Amsterdam. For these scenes, the Warner Brothers technicians are receiving the fullest possible co-operation from K.L.M. Royal Dutch Airlines, who are supplying one of their latest Douglas DC3 super-luxury airliners for scenes at Croydon aerodrome, with its crew of four, including two pilots, radio-operator, and "air-hostess."

This is believed to be the first occasion on which a local air-girl of this type has figured in a British picture.

Two beautiful girls figure largely in the story, Anna Konstam and Greta Gynt.

Ambler's Twelfth

Joss Ambler, Australian character star, has begun work in an important rôle in the Teddington production "Too Dangerous to Live." He plays the detective—a new departure for him in films.

This picture is his twelfth in eighteen months. In each he has played widely varying characters, and his versatility is strongly evidenced by his notable performances in "Premiere" as a comedy drunk and in "The Citadel" as Dr. Llewellyn. Ambler is also in the cast of "Murder in Soho" and "Black Eyes."

◆

NIGHT WORK FOR WILL HAY

A HAUNTED BEAT

Will Hay has been spending his nights out of doors lately filming location sequences for his latest comedy, "Ask a Policeman," with Moore Marriott and Graham Moffatt, at Sound City Studios, Shepperton, where Marcel Varnel shot a number of hilarious scenes which take place on country roads, across a lonely meadow and in a smugglers' encampment.

Action included Will Hay and his two "stooges" stealing a coffee stall, and being pursued by a phantom hearse drawn by 'eadless 'orsemen!

Returning to the studios, the unit industriously set to work filming scenes in the little country hamlet called Turnbotham Round, wherein Sergeant Dudfoot (Will Hay), with the aid of his erstwhile assistants, Albert Brown (Graham Moffatt) and Jerry Harbottle (Moore Marriott), controls the destinies of a small population in their rôles as officers of the Law, when the two latter are not poaching or running their hardware and general store!

The hamlet as built in the studios was an achievement for the art department. The carelessly placed cobbled road blocks, the ancient water trough and the lazy horses standing unconcernedly devouring hay (not Will!), gave to the clever set-up an air of authenticity.

Peter Gawthorne, as the Chief Constable, was prominent in one scene. When out looking for criminals the three comedians waylay him, with the result that his smart car goes straight through the window of the village general store, and he goes completely unconscious!

Maurice Ostrer is chief in charge of production, with Edward Black as producer.

JOHN WARWICK ON THE RUN

Exciting sequences of a night club raid have been shot this week at Highbury, where director Jack Raymond is proceeding apace with "The Mind of Mr. Reeder."

John Warwick, popular Australian star, who plays the gangster-manager of a riverside night club—formerly a warehouse—is seen entertaining visitors under the eye of "the big boss" (George Curzon) and his wife (Chili Bouchier), when Mr. Reeder (Will Fyffe) and his secretary (Kay Walsh) arrive on the scene.

Shortly after Mr. Reeder's arrival the club is raided by police in search of counterfeiting plant, which the detective has traced to John Warwick and his associates.

Jack La Rue, Googie Withers and Jack Buchanan in THE GANG'S ALL HERE, which Thornton Freeland is directing for Associated British at Elstree

"THE GANG'S ALL HERE"

Buchanan Back at Elstree

Director Thornton Freeland is back at Elstree again with "The Gang's All Here" after four weeks of work at Welwyn.

Shooting on this new Associated British picture, starring Jack Buchanan, is now taking place on a set representing the luxurious offices of an assurance firm, where detective Jack and his helpful wife, played by Googie Withers, are investigating a jewel robbery with the doubtful aid of Jack's Cockney assistant, played by the inimitable Syd Walker.

An interesting feature of this safe robbery is the fact that the crooks accidentally knocked the speaking tube off the office dictaphone, and their conversation while they opened the safe is recorded on the machine.

Supporting Jack Buchanan in this Walter C. Mycroft production is one of the finest casts to be lined up for a British film. In addition to Googie Withers are Edward Everett Horton, Otto Kruger, Jack La Rue, Walter Rilla, Syd Walker, Charles Burns, Edward Lexy, Leslie Perrins, David Burns, and Geoffrey Sumner have important parts.

Ralph Spence has written the script of this fast and furious comedy thriller, Claud Friese-Greene is photographing, John Meade and Cedric Dawe are art directors, and John Gossage associate producer. The assistant director is "Laurie" Laurence and Jean Blondin is continuity girl.

◆

"FOUR FEATHERS"

KORDA MATCHING SHOTS AT DENHAM

Zoltan Korda, the director, is now busy at Denham on matching shots for "The Four Feathers," in which the leads are played by Ralph Richardson, John Clements, Aubrey Smith and June Duprez.

There are scenes inside and outside the tents before and after the battle of Omdurman, filmed by the unit in the Sudan. This means that a tent used in the battle scenes and probably destroyed has to be reconstructed from photographs as it was originally, and as it appeared after the battle—a difficult job for the property department.

Major D. C. Armstrong, who was C.O. of "The Four Feathers" camp at Sabaluka Gorge, 40 miles in the desert from Khartoum, where the 1st East Surreys were in camp with the film unit, visited Denham to see the film being made there and to renew the friendships started 4,000 miles from home.

The East Surreys are now back at Colchester, in Essex, and members of "The Four Feathers" unit have been invited to the regimental dance there next month.

◆

"OFFICIAL SECRET"

Weather Holds Up Location Work

Location work at Luton and Salisbury on the British National production, "Official Secret," had to be postponed owing to bad weather.

Studio work having been completed, director David Macdonald had planned to migrate to Salisbury during the week-end for important sequences featuring Barry K. Barnes and several other members of the cast. At the same time another unit was to get final aerial scenes at Luton airport, with an R.A.F. officer doubling for Barry K. Barnes at the joystick of a high-powered R.A.F. plane.

Macdonald hopes to get these scenes within the next few days, when the film will be ready for editor David Lean.

◆

TWENTY-FIVE SETS FOR A SCHOOL

"Good-bye, Mr. Chips"

If all the 25 school sets built by Metro-Goldwyn-Mayer British for "Good-bye, Mr. Chips" were put together they would form one of the most imposing public schools in the country.

All parts of a great school have been constructed, and after a magnificent quadrangle, complete with entrance arch, cloisters, chapel, master's house and porter's lodge, come more convincing designs from Art Director Alfred Junge's drawing board. The interior of the school chapel and of Mr. Chipping's house, classrooms old and new, dormitories ancient and modern.

Edmond Breon Signed

Edmond Breon, noted stage and screen player, became a member of the Board of Governors of Brookfield School in the Metro-Goldwyn-Mayer British production, "Good-bye, Mr. Chips," this week, and played in the inspiring scenes where a vote of confidence is accorded the aging Mr. Chips.

Assisting in the recent tea propaganda campaign was Sabu, the London Films star. He is here seen offering the Lord Mayor of London (Sir Frank Bowater) a mid-morning cup of tea, served in special Sabu chinaware

New "World Window" Series

KELLER UNIT ON WAY TO INDIA

Elaborate plans for the second World Window series were announced by Count and Countess Keller, co-producers, on the eve of their departure for the Continent, en route for India.

The series is to be shot in the Indian Empire during a tour which will embrace 20,000 miles of travelling. The Kellers left London over the week-end with cars and equipment, and will stay in Paris to complete business before leaving for Genoa and Bombay.

The first part of their crew is to leave Marseilles on January 21. The personnel includes Hans Nieter, director of the company, and film director and editor; John Hanau, production executive; Jack Cardiff, chief kinematographer, and one other. There will also be two Technicolor experts with the party.

The first picture is to be "Tiger Hunt," which will present amazing colour scenes at a real tiger hunt to be carried out in Jaipur. The second picture, as yet untitled, deals with the palaces, the pomp and splendour of Udaipur, while the third production is called "The Mysterious Jungle," and deals with South-eastern India.

Subject number four will deal with Indian temples and Indian dances, and another interesting subject is "Yogis," presenting some of the mysterious arts of the Yogi priests and devotees.

"The Holy River" will, of course, deal with the Ganges; "Darjeeling" will take the Technicolor camera into the heights of the Himalayas. The eighth and ninth subjects show the known and unknown sides of "Delhi" and "Simla."

Completing First Series

Before their departure, the Count and Countess Keller revealed that the first series would be completed with a film devoted to British regiments, including their uniforms, customs, etc., while the twelfth picture would probably have a similar theme and sequences, this time devoted to the air.

Distribution has again been arranged through United Artists, and the first picture is to be available in slightly less than six months' time.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST • F • MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

ZUKOR TO TOUR PROVINCES

Hicks and Rose to Accompany Him

"STOLEN LIFE" ITINERARY

A. ZUKOR

ADOLPH ZUKOR, accompanied by John W. Hicks, Jun., David Rose, C. G. Dickinson, general sales manager, and Tony Reddin, director of publicity, is to start a personal good will tour in the provinces commencing next Monday. This will coincide with the première presentation of the new Elisabeth Bergner picture, "Stolen Life."

The party will leave London next Monday morning, January 23, for Birmingham, going on to Leeds the next day, and arriving at Newcastle on Wednesday (January 25).

Thence they will cross over to Belfast, and after spending Friday in the northern capital will go on to Dublin on Saturday (January 8).

Leaving Dublin on Saturday, they will be in Liverpool on Monday (January 30) in time for the presentation of "Stolen Life" there, making their last calls at Manchester on Tuesday (January 31) and reaching Cardiff on Friday (February 3) in time to meet exhibitors at the presentation of "Stolen Life" at the Capitol Theatre on that day.

Further details of the tour will be announced within the next few days.

The Appeal of "Stolen Life"

Margaret Kennedy's brilliant story based on the prize-winning novel by K. Benes, the Czecho-Slovakian author of "Stolen Life," provided the inducement which brought Elisabeth Bergner back to the screen after an absence of 18 months.

The story tells of two sisters who are in love with the same man. One woman envies the other, but when dramatic circumstances reveal the truth she finds that the actuality of her sister's life is very different from her dreams.

In discussing the film at an interview yesterday, Miss Kennedy stated that what thrilled her so much about the plot was its universality.

"We think we know all about the lives of those nearest and dearest to us. But how little of the truth we may realise! If we tried to live another's life we should find that we had to take on many things that we had not bargained for. The life of another individual is like an iceberg; one-tenth visible and nine-tenths submerged.

"What is apparent—often beautiful, sunlit—is a very small part of the whole."

"This idea is summarised in the film by the father of the two sisters (played by Miss Bergner as a dual rôle)."

"Stolen Life" brings together the group of people who were all associated with "Escape Me Never"—Elisabeth Bergner, Dr. Czinner, Margaret Kennedy and Captain Richard Norton.

The film, which will be distributed throughout the world by Paramount, opens at the Plaza Theatre on Wednesday, January 18, at 8.45 p.m., with a Gala performance in aid of the Lord Baldwin's Fund for Refugees and the Women's Appeal Committee for German and Austrian Women and Children (the President of which is Mrs. Anthony de Rothschild).

It will be the first big charity première for refugees, and a most distinguished audience will be assembled.

Miss Bergner, who has closely associated herself with the refugee appeal, will make her first personal appearance at this performance.

SALE MOOR SITE PURCHASE

How will it be Developed?

Warwick Cinemas, of which company W. Gordon Smith is managing director, has purchased the site adjoining the Legh Arms, Sale Moor, near Manchester, from Jackson and Newport (Lancs), Ltd., who had planned to build a kinema on the land.

Sale Moor Borough Council provisionally approved plans for two kinemas, one for Warwick Cinemas on a site at the corner of Northenden Road and Temple Road, and the other for Jackson and Newport on the Legh Arms site.

Warwick Cinemas, who now own the two positions, propose to utilise the Northenden Road-Temple Road site for a new kinema. The site near Legh Arms will be developed but in what form it has not been decided.

The new Warwick Cinema, on which work is to be commenced at an early date, is expected to be ready for opening by August. Drury and Gomersall, of Manchester, are the architects.

◆

ABBEY, MERSEYSIDE

Due to Open Next Month

Well on the way to completion at Wavertree Green, Liverpool, is the Abbey Cinema, due to open next month (February). Estimated to cost £50,000, excluding the site, the Abbey has been designed by A. Ernest Shennan, F.R.I.B.A., of North John Street, Liverpool, and will have seating accommodation for nearly 2,000 persons.

The proprietors are the Regal Cinema Co. The Abbey has been so named because of its close proximity to Childwall Abbey.

◆

Funeral Procession Halts at Kinema

While cycling home from the Gaumont Palace, Derby, Harold Wall, a doorkeeper, was involved in an accident with a car and sustained injuries which proved fatal.

The funeral procession halted a few moments outside the kinema, where members of the staff stood on the steps to pay their last respects to a fellow worker.

◆

PARAMOUNT'S "BEAU GESTE" IN COLOUR

Donlevy as Lejaune

A Hollywood message just received in London announces that Brian Donlevy will play the rôle of the brutal Sergeant Lejaune, for which part J. Carrol Naish was previously mentioned.

J. Carrol Naish will play Boldini, the part played in the well-remembered silent version by William Powell.

Patricia Morrison will have the rôle of Isobel, which was played by Mary Brian in the silent version, and Veree Teasdale will probably be seen in the rôle of Lady Brandon.

"Beau Geste" is one of Paramount's most ambitious subjects for 1939. It is being produced in Technicolor under the direction of William A. Wellman, maker of "Men With Wings."

Gary Cooper and Ray Milland will play two of the Geste brothers in the film.

Fairbanks, Jun., as Lancelot

Another message gives details of further interesting cast assignments for "Knights of the Round Table," the immortal story of King Arthur and his Knights, which Paramount schedule for early production in Hollywood.

Douglas Fairbanks, Jun., has been signed for the rôle of Sir Launcelot, whose friendship with King Arthur and love for Guinevere forms one of the most treasured idylls in mediæval history.

Henry Hathaway, maker of the memorable "Lives of a Bengal Lancer," is to direct the production.

DERBY MANAGERS WELCOME ANNA NEAGLE

A group taken on the arrival at Derby of Miss Anna Neagle. Included in the picture are A. C. Swift, Odeon assistant general manager, J. W. Davies, Odeon area administrator, W. H. Jamieson, County publicity department, L. S. Denton, manager Hippodrome, Derby, and S. E. Roberts, manager Odeon, Derby

"Quota Act has Killed the Industry"

HERBERT WILCOX'S STRIKING DECLARATION IN PROVINCES

"I THINK the Quota Act has killed the Industry, and the sooner it is abolished the better," said Herbert Wilcox, in Sheffield, on Thursday last, when interviewed during his visit, and that of Miss Neagle. "Let us increase our production by quality and entertainment value rather than by legislation. Six good British films will do more by the resuscitation of the film Industry than ten Quota Acts," he added.

Mr. Wilcox was appearing in Sheffield with Anna Neagle, at the Central P.H., in conjunction with the showing of the latest film, "Sixty Glorious Years." A tremendous reception was accorded the star by the packed audience.

When she was coming out the cheers were so loud that eventually she stood on a chair to enable people in the background to see her. She was welcomed by J. E. Skinner (chairman), Isy Graham and E. Ransome Harrison (directors), Leslie Lewis (secretary), and Len Sullivan (manager).

Mr. Sullivan carried out a great deal of work in connection with the publicity "build-up," and was fortunate that the *Star*, a week before the showing of the film, featured serially the story of the film.

British Film Revival Hope

Hope of a complete revival in the British film Industry if other companies copied his recent deal with RKO-Radio was expressed by Herbert Wilcox, who, accompanied by Anna Neagle, visited Hull on Friday in connection with "Sixty Glorious Years."

The British film Industry to-day, he said, was in a great depression. Unemployment in some cases was as high as 94 per cent. despite such great home productions as "Sixty Glorious Years," "Pygmalion" and "The Drum."

But he had great faith in his recent agreement with RKO-Radio, and saw a revival for the Industry in England if other companies would follow his example.

It was an agreement which would ensure an American market for British films.

Attending a dinner of welcome were Brindley Evans (managing director, Hull Cinemas, and vice-president Hull C.E.A.), T. Fawley Judge (president, Hull C.E.A.), E. Seaton, T. H. Seaton, the Chief Constable of Hull (T. E. Howden), L. Judge, and A. Spinks.

In the evening Mr. Wilcox and Miss Neagle made personal appearances at the Cecil and Dorchester kinemas, where "Sixty Glorious Years" was screened. Accompanied by an escort of girls dressed in Victorian gowns, they were welcomed at the Cecil by J. Wright Gill (manager) and the "Victorian Maids." Rudolf Evans (manager) received the guests at the Dorchester.

Neagle at Nottingham

Over 8,000 people scrambled outside the Ritz, Nottingham, to catch a glimpse of Anna Neagle as she was welcomed at the theatre by the Lord Mayor (Ald. J. Baldwin) and the Lady Mayoress and the Sheriff.

Twelve members of the local branch of the Old Contemptibles' Association formed a guard of honour in the rotunda and five Chelsea pensioners in their scarlet uniforms provided a colourful background for Miss Neagle on the stage.

Miss Neagle apologised for the absence of Herbert Wilcox, who had been taken ill at Bristol.

◆

MORE BIG SUBJECTS FROM M-G-M

Taylor and Beery Co-starred

Following a year of brilliant achievement during which the talent of the Metro-Goldwyn-Mayer staff of established stars, directors, writers, feature players, and technical experts and production executives contributed an unprecedented succession of meritorious pictures, a number of 1939 releases are already completed or in final stages of production.

First is "Stand Up and Fight," starring Robert Taylor and Wallace Beery, which is scheduled for Trade show this (Thursday) evening at the Cambridge Theatre; "Idiot's Delight," with Norma Shearer and Clark Gable, is another important early presentation, and the schedule includes "Honolulu," with Eleanor Powell; "Huckleberry Finn," starring Mickey Rooney; "I Take This Woman," with Spencer Tracy and Hedy Lamarr; "Broadway Serenade," starring Jeanette MacDonald; "Dawn's Early Light," with Nelson Eddy; "The Wizard of Oz" in Technicolor, with Judy Garland and Frank Morgan heading a large cast, and "The Ice Follies of 1939," with Joan Crawford, James Stewart, Lew Ayres and the Ice Follies Troupe.

Garbo's Next

Other important pictures scheduled for release during 1939 include: "Return of the Thin Man," with William Powell and Myrna Loy, again portraying Dashiel Hammet's famous fictional characters; "The Hardy's Ride High," sixth in the series, featuring Mickey Rooney, Lewis Stone, Cecilia Parker and Fay Holden; a new Wallace Beery story, "Sergeant Madden"; "Tarzan in Exile," with Johnny Weismuller in the title-rôle and Maureen O'Sullivan again opposite him; "Dr. Kildare's Mistake," with Lionel Barrymore and Lew Ayres.

Greta Garbo's next film will be "Ninotchka"; Norma Shearer will be seen in "The Women"; Clark Gable in "The Great Canadian"; Robert Donat in "Good-bye, Mr. Chips"; Robert Taylor and Hedy Lamarr in "Lady of the Tropics"; a new Marx Bros. picture, "A Day at the Circus," and "Northwest Passage," starring Wallace Beery, Spencer Tracy and Robert Taylor.

"Babes in Arms"

"Babes in Arms," Metro-Goldwyn-Mayer's adaptation of the Rodgers and Hart Broadway musical success of the same name, has started production at the coast studios. Mickey Rooney, Judy Garland, Betty Jaynes and Douglas McPhail have been selected for top rôles, and Arthur Freed will be the producer.

Elisabeth Bergner and Michael Redgrave in a scene from STOLEN LIFE (Paramount) which had a great presentation at the Plaza yesterday (Wednesday) in aid of the Lord Baldwin Fund for Refugees

UNITED ARTISTS' WEST END TREBLE

Selznick, Wanger and Goldwyn Subjects

WITH three attractions currently playing to big business in the West End, United Artists have made an encouraging start in the new season.

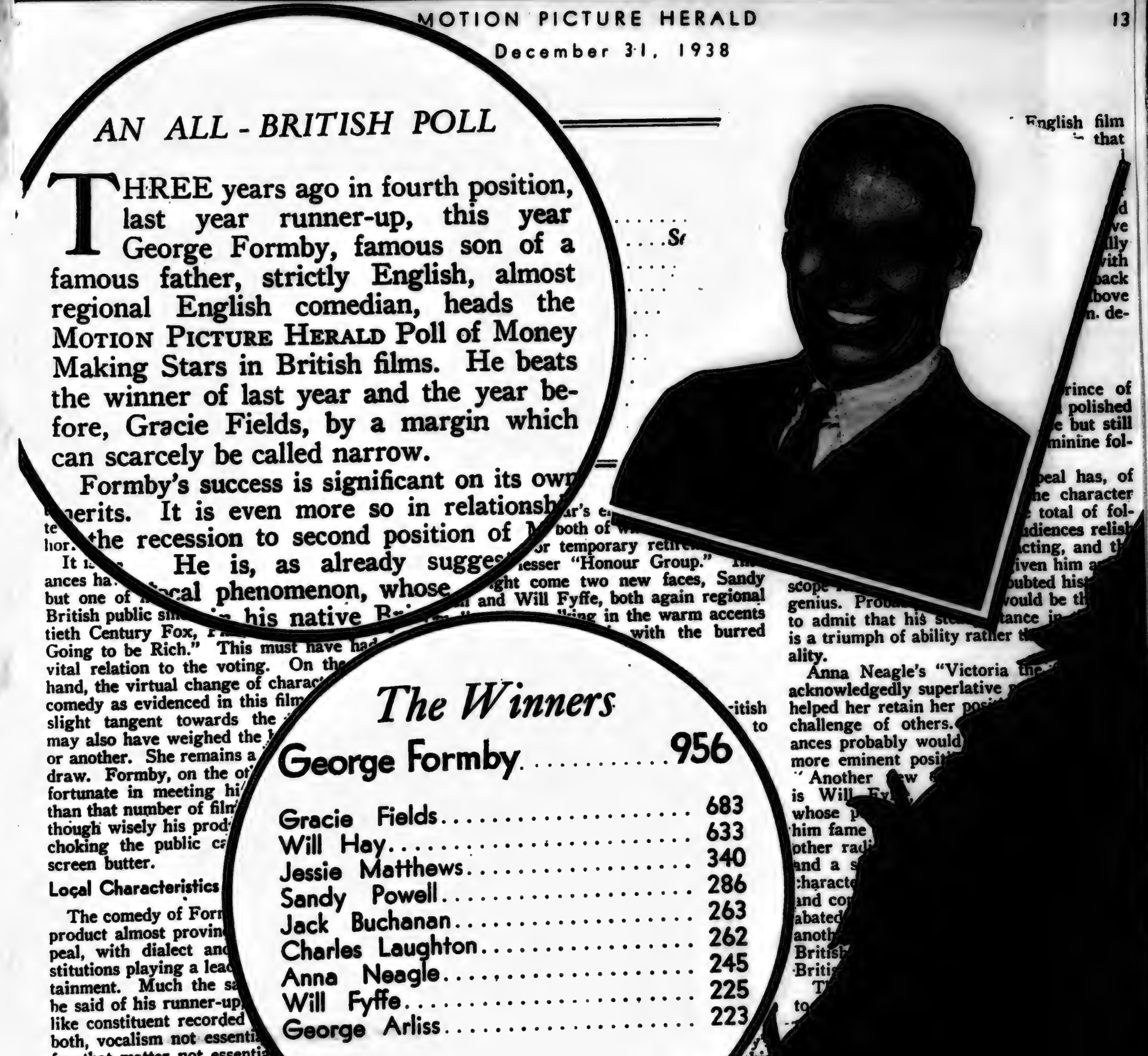
At the Odeon, David O. Selznick's "The Young in Heart" is now in the fourth week of its run. This film, which contains an exceptionally strong cast headed by Janet Gaynor, Douglas Fairbanks, Jun., Paulette Goddard, Roland Young and Billie Burke, is proving one of the most popular attractions the theatre has shown since its opening. It has established no fewer than five new records, including the highest second week's receipts.

Walter Wanger's "Trade Winds" has scored in similar fashion at the London Pavilion, where it has firmly established itself as one of the strongest draws the theatre has had in recent years. The film, a fast-moving detective drama starring Fredric March and Joan Bennett, is now in its fourth week, and judged from present figures will be retained for some time.

Making a U.A. threesome, Samuel Goldwyn's "The Cowboy and the Lady," starring Gary Cooper and Merle Oberon, opened to sensational business at the Gaumont, Haymarket, on Monday. In the United States this romantic drama is proving one of the biggest box-office hits of the past twelve months, and in many situations is eclipsing the figures set up by the big Goldwyn success of last year, "The Hurricane."

The release dates set for these features are: "The Young in Heart," March 27; "Trade Winds," April 3; and "The Cowboy and the Lady," April 24.

BRITAIN'S MONEY MAKING STARS OF 1938



MOTION PICTURE HERALD 13

December 31, 1938

AN ALL-BRITISH POLL

THREE years ago in fourth position, last year runner-up, this year George Formby, famous son of a famous father, strictly English, almost regional English comedian, heads the MOTION PICTURE HERALD Poll of Money Making Stars in British films. He beats the winner of last year and the year before, Gracie Fields, by a margin which can scarcely be called narrow.

Formby's success is significant on its own merits. It is even more so in relationship the recession to second position of M

He is, as already sugges local phenomenon, whose in his native Bri

It is ances ha but one of British public si tieth Century Fox, Going to be Rich." This must have had vital relation to the voting. On the hand, the virtual change of charac comedy as evidenced in this film slight tangent towards the may also have weighed the or another. She remains a draw. Formby, on the ot fortunate in meeting hi than that number of film though wisely his prod choking the public ca screen butter.

Local Characteristics

The comedy of Forr product almost provin peal, with dialect and stitutions playing a lead tainment. Much the sa be said of his runner-up like constituent recorded both, vocalism not essentia for that matter not essentia certain human quality and personality mark both artistes, however, more partial to the shee element.

Formby, however, has been more quently before his screen public than Miss Fields. His personality is naturally comic, nearer to the clown, and like all true clowns sympathetic and likeable. Further, and perhaps most significantly his films have sought to keep him simple instead of surrounding him with an aura of glamour.

Of the remainder of the chosen ten, all

ar's e both of or temporary retire lesser "Honour Group." ght come two new faces, Sandy and Will Fyffe, both again regional lling in the warm accents with the burred

ritish to

one not indica any less regard for ality and musica liance, only the on the ente Sandy P the lesse

English film that

lly with back above n. de-

rince of polished but still minine fol-

peal has, of he character total of fol- udiences relish cting, and th given him a oubted his scope genius. Proba would be th to admit that his tance in is a triumph of ability rather th ality.

Anna Neagle's "Victoria the acknowledgedly superlative helped her retain her posi challenge of others. ances probably would more eminent posi

Another new is Will Fy whose him fame other radi and a s characte and co abated anoth British Britis

T to

The Winners

George Formby	**956**
Gracie Fields	683
Will Hay	633
Jessie Matthews	340
Sandy Powell	286
Jack Buchanan	263
Charles Laughton	262
Anna Neagle	245
Will Fyffe	225
George Arliss	223

A·B·F·D

"THE DUKE OF WEST POINT"

Louis Hayward, Tom Brown, Richard Carlson, Joan Fontaine and Alan Curtis in Edward Small's THE DUKE OF WEST POINT, being Trade shown by United Artists at the Phœnix next Monday at 8.30 p.m.

KINE
THEATRE
SECTION

PIXTONS
THEATRE FURNISHERS
47 48 BERNERS ST
LONDON W.1

The Observation Window

Losses by Black-Outs

AN ALL-PURPOSE PROJECTION ROOM

Japanese Colour Invention

RECENT black-outs due to defects in electrical energy supply which have caused business dislocation and severe losses in kinema patronage are the more annoying because of the inability of kinema exhibitors and others to obtain compensation for the loss sustained. Supplying companies have themselves completely covered by a clause in the contract absolving them from responsibility in this connection.

WHEN the grid system was introduced it was heralded as a method of securing an uninterrupted supply of current in every part of the country, but recent failures suggest that when a failure does occur it is much more serious than before the grid scheme came into being. It is disastrous for anyone who sees his week's takings so decimated as was the case at Fylde. Here the best day of the week (Saturday) was completely wiped out as a result of the failure.

THE only proprietor who can smile at such occurrences is he who has installed his own generating plant. He has the satisfaction of generating current at a figure usually below that of the supply companies, and is exempt from anxiety when a power company has a breakdown.

A PROJECTION room designed for learned societies or other organisations wishing to show films of all gauges is described in *Technique Cinématographique*. The box in question is at the Musée de l'Homme, at the Trocadero, Paris, and the equipment comprises two 35 mm. Bauer projectors, a 16 mm. Kodak, a 17.5 mm. and 9.5 mm. Pathé, in addition to a slide lantern. All the projectors are fitted with arcs, fed from a selenium rectifier, the 35 mm. machines having Brenkerts and the sub-standard machines ordinary mirror arcs with air blowers.

EACH projector has its sound head and first-stage amplifier, the latter being connected through jacks to a patching board, so that any desired combination of machines can be used. The systems are checked up to the first-stage amplifiers by means of a decibel meter, while the first-stage amplifiers can be interchanged by means of relays. Three separate main amplifiers are used, for high, medium and low frequencies, the relative output from which is controlled from either of two consoles, one being in the auditoruim; each of these consoles includes two non-sync. turntables, a microphone, and a main volume control. The auditorium console is portable, and has telephonic communication with the projection room.

A DESCRIPTION of the processing plant installed by W. Vinten, Ltd., in the laboratories of Pathéscope, Ltd., appears in the current issue of *Monel Notes*, particular reference being made, of course, to the uses of monel metal and inconel. The developer circulating system recently described in the KINE. makes use of monel-lined tanks and pumps, and temperature control is effected by submerged coils of the same alloy. The suction nozzles which remove surplus silver-laden hypo. from the running film are also made of monel, while for a trip device which stops the machine if the film should break, inconel has been found the only metal to give adequate service.

TWO plants are described, one handling 9.5 mm. film, and the other for prints made on 35 mm. stock and slit to 9.5 mm. After the first development and reversal in 1½ per cent. chromic acid, the film is exposed to a light controlled by a photocell, the light automatically varying in intensity as required by the varying depth of the image. The film is then redeveloped and fixed; except for the second exposure, all the elements of the process remain constant, including the strength of the chemicals and their temperature.

A JAPANESE scientist, Prof. Toshisuke Oka, of the Tokyo Higher Industrial Arts School, has completed a natural colour motion picture film that is said to compare favourably with foreign products, according to a Japanese report. It is explained that the professor employs ordinary positive film, and then prints and combines three versions in blue, red, and yellow.

J. BENSON.

W.E's. CLOSE-OF-YEAR RECORD

Fourteen British Openings

Fourteen theatres opened with Mirrophonic during Christmas week, including several Christmas Eve and Boxing Day openings, Western Electric report.

Despite the unusually severe weather conditions which greatly hampered transport, the Western Electric engineering department completed its heavy list of year-end installations on schedule.

Among the latest theatres opening with Mirrophonic Sound are: the Moderne, Norton-on-Tees; Globe, Crawcrooks, Durham; Western, Armley, Leeds; Lyceum, Govan; Playhouse, Dalkeith; Majestic, Staines; Scala Palace, Withington, Manchester; State, Leytonstone; Cavendish, Nottingham; Regent, Bradford; Plaza, Listowel, Eire; Regent, Scotswood, and the Roxy, Leadgate. Abraham Glassman's Savoy, Hayes, opened on January 2.

Pre-Christmas openings included the Rex, Grimsby; Maxime, Sketty; Rex, Consett; Palladium, Bensham; Empire, Aldershot, and the Majestic, Wembley.

Foreign Installations

A number of theatres in India, Norway, North Africa and the Continent also opened with Mirrophonic Sound during the latter part of December. These included the Regal, Bombay; Chitra, Calcutta; Verdensteatret, Tronheim, Norway; Convention and Le Caid, Paris; Le Paris, Chambery; Roxy, Algiers; Mondial, Sfax, Tunisia; Paladsteatret, Copenhagen; Star, Cannes; and the Cinevog, Marseilles. Other theatres abroad opening with Western Electric sound during the same period include the Kursaal, Toulon; Madeleine, Marseilles; Normandy, Vaucresson; Eldorado, Oran; Algeria; Lux, Casablanca; and the Folies Bergere, Le Havre.

MAINTAINED LIGHT IN THE AUDITORIUM

Survey by Panel of Experts

FOOT-CANDLE RECOMMENDATIONS

INVITED by the London County Council to submit observations as to the practicability of adjusting the standard of maintained lighting in kinemas, the Illuminating Engineering Society through its panel appointed for the purpose has just issued its report.

Having referred to the minimum maintained illumination of 0.025 foot-candles required by the L.C.C. to be provided for two independent lighting systems, the Panel submits the results of its investigation and makes recommendations, with an addendum on coloured lighting.

Existing Illumination

The Panel found that the primary and secondary lighting systems usually employed in existing kinemas together provide an auditorium illumination of about 0.01 foot-candles.

The eyes of persons in a kinema gradually become adapted to the dim auditorium lighting, and are then able to see objects not discernible immediately upon entry. When thus adapted, experience has shown that, in emergency, members of the audience can make their way towards internally illuminated exit notices with a relatively low general illumination.

The Panel's experiments, however, have shown that an auditorium illumination of not less than 0.05 foot-candles is required to enable persons entering a kinema from daylight to see their way to their seats. With this illumination there is no perceptible effect on the quality of the picture, providing (a) the light sources are suitably screened, and the flux distribution is such that no part of the screen receives from the auditorium lights an illumination greater than 0.05 foot-candles, and (b) the screen illumination from the projector, without film and shutter, is not less than 10 foot-candles.

Light from the Projector

When the projector used gives a screen illumination greater than 10 foot-candles the auditorium illumination can, if desired, be proportionately increased without detriment to the picture quality. Where, however, a screen illumination of less than 10 foot-candles is used, every effort should be made to prevent stray light from the auditorium reaching the screen, in order to avoid any noticeable deterioration of the picture.

The specified auditorium illumination should be maintained irrespective of any incidental illumination received by reflection from the screen.

Experience has shown that complete absence of visible light-sources in the field of view is most desirable whilst the picture is being viewed, and the Panel, therefore suggests that indirect maintained lighting be employed in kinema auditoriums.

The Panel found that the maintained illumination should be evenly distributed, so as to avoid light and dark patches in the field of vision.

In particular, gangway lighting from lamps fitted to the sides of the seating is liable to be objectionable and distracting.

Decoration Tones

The Panel strongly emphasises that decorations and furnishings should be of light colour, in order that the maximum benefit may be obtained from the available illumination, and that the front edge of each stair or stepping and the outlines of obstruction should be of such contrast, either in colour or brightness, as to render them easily visible.

The Panel found that a black border to the screen picture was not necessarily desirable—in fact, a surround of less contrast was found conducive to greater visual comfort.

The present-day practice of providing more light at the rear of the auditorium than at the front appears to have much to recommend it, particularly as it assists the process of visual adaptation.

Recommendations

The Panel recommends that:—

(1) If it be desired to maintain sufficient lighting to enable persons entering the kinema from daylight to see their way easily and safely to their seats without the use of hand torches, then the total maintained illumination (primary plus secondary) should, in general, be not less than 0.05 foot-candles throughout the auditorium, and, where entrance is made from the rear of the stalls or circle, should preferably be graded from 0.08 foot-candles at the rear of the auditorium to not less than 0.05 foot-candles at the front.

(2) The secondary (or safety) illumination should, in general, be not less than 0.0025 foot-candles throughout the auditorium.

Colour of lamp.	Pearl.	Pink.	Yellow.	Flame.	Amber.	Orange.	Green.	Red.	Blue
Comparative wattages for equal light outputs (approx.) ..	1.0	1.3	1.4	2.0	2.9	3.9	4.9	16	39

All the values specified above refer to illuminations measured on a horizontal plane 3 ft. 6in. above the floor level, and are based on the assumption that the decorations and furnishings in the auditorium have the present average low reflection factors. When the surroundings are lighter in colour, correspondingly lower illuminations may be adopted for the total maintained illumination without impairing visibility.

Such circumstances would doubtless be borne in mind when framing any regulations based on the above standards.

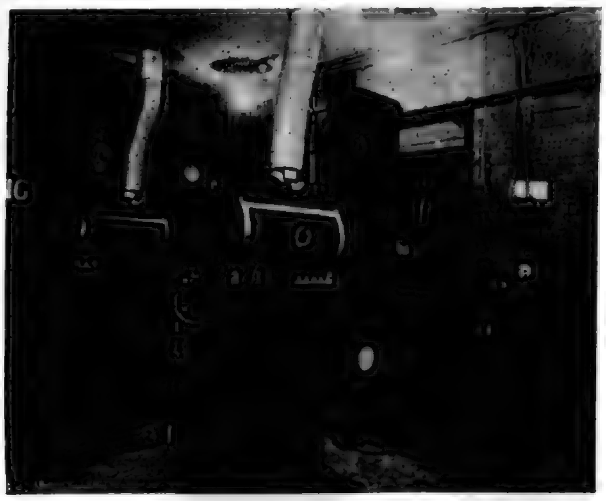
AN ADDENDUM ON COLOURED LIGHTING

The values of illumination recommended by the Panel are at the present time most economically obtained from "white" sources. For example, in order to produce a given illumination, a greater wattage will be necessary with colour-sprayed lamps than with pearl lamps. The accompanying table gives comparative figures for sprayed lamps of the various colours usually obtainable.

Photometry

Various portable photometers of the visual and photo-electric types are available for measuring the values of illumination met with in kinemas, but at present difficulty is experienced if the lighting is not substantially white in colour. In such cases it is desirable to use instruments specially calibrated for measurements in kinemas.

As an approximate check on the value of illumination in an auditorium, a visual acuity test may be employed. Test types (after Snellen) such as are used by opticians are most convenient for this work, and are readily obtainable. A light adapted observer should select from the test card that size of type just readable in daylight, when viewed at a distance of 5 ft. With the card held horizontally and viewed at a distance approximately 18 in., the same observer, when reasonably dark adapted, should be able to read the selected type at an illumination of ·05 foot-candles.



THIS WEEK'S PROJECTION ROOM

Philips picture and sound projection apparatus is installed in the Herga, Wealdstone, which was described in the January IDEAL KINEMA

SHIP CARBONS

Personal Appearances Help Put-over "Sixty Glorious Years"

ANNA NEAGLE AND HERBERT WILCOX VISIT MANY CENTRES

THE concurrent screening of "Sixty Glorious Years" (RKO-Radio) at the Odeon and Carlton kinemas, Norwich, afforded Sam Newberry and Harold Smith a further opportunity of joining ideas in putting over an extensive exploitation campaign.

The week previous to play date the city was billed with attractively printed posters advertising a "Sixty Glorious Years Dance," to be held at the Samson and Hercules House. A banner measuring 20 ft. by 3 ft. and worded "Come to the Sixty Glorious Years Dance on Thursday and visit either of the kinemas screening the film one day next week" was stretched over the façade of the dance hall.

During the dance great prominence was given to the "Old Fashioned Waltz," a special exhibition being given by a couple wearing the actual costumes worn by Anna Neagle and Anton Walbrook in the film and loaned by the makers for the occasion.

Following the exhibition a competition for the couple giving the best performance of the waltz was organised with free seats to see the film as prizes.

During the week of screening large solus positions were taken in the local Press.

At the Odeon a special tie-up was arranged by S. Newberry with one of the city's leading ironmongers, who loaned the material for a stand in the foyer of Victorian cooking utensils. At the firm's premises a window display of Victorian utensils and adjacent posters advertising times of the screening of "Sixty Glorious Years" attracted considerable attention.

In the foyer at the Carlton a life-size picture in colours of the late Queen Victoria in person draped with the Union Jack and flanked with vases of natural flowers and ferns made a striking display.

DERBY

Star Accorded Civic Reception

Through the joint efforts of Robert Graham, director of publicity for Herbert Wilcox, and L. S. Denton and S. E. Roberts, managers of the Hippodrome and Odeon kinemas, Derby, Anna Neagle paid a highly successful visit to the Midland city in connection with the showing of "Sixty Glorious Years" (RKO-Radio). She had made her first personal appearance without Herbert Wilcox, who had contracted laryngitis and returned to London, and on arriving in Derby was accorded a civic reception by the Mayor, Coun. W. Butler, who was accompanied by Mrs. Butler.

Her appearance on the Hippodrome stage with a number of Chelsea pensioners received great enthusiasm from the audience, while following her visit to the Odeon a reception was held where she was received by the Earl of Harrington, J. W. Davies, Odeon area administrator, W. H. Jamieson, and A. C. Swift, Odeon assistant general manager.

Supporting the visit of the star, managers Denton and Roberts organised an elaborate exploitation campaign in connection with the screening of "Sixty Glorious Years."

Throwaways were distributed over a wide area, and usherettes at the kinemas were dressed in costumes resembling those used in the film, while a public address van toured the district giving particulars of the film and a special ball. Free seat vouchers were offered as prizes for appropriate competitions in this event.

On the advertising side, a whole page of the *Derby Evening Telegraph* was taken on the night before Miss Neagle's appearance, and the paper also carried half a composite page.

LEEDS

Harry Carter Concentrates on Press Angle

Stress was given to newspaper advertising by Harry Carter in his exploitation for "Sixty Glorious Years" (RKO-Radio) at the Rialto, Leeds. Most of the Leeds dramatic critics gave prominence to the film in the form of extended write-ups accompanied by pictures, while advertising was greatly enlarged to include the surrounding districts of Dewsbury, Batley, Wakefield, and Heckmondwike.

One highlight of the campaign was the publication in serial form of the story of the production in the *Yorkshire Evening News*, which was followed up by a composite page of local trader advertisements in the same paper.

At the theatre, a fine display, consisting of cut-outs and pictorial posters, was constructed over the canopy, while a special lobby setting was the subject of considerable comment. As a supporting item, several tie-ups were arranged.

WORTHING

Patrons Urged to Make Reservations

By advising patrons to make seat reservations to ensure their seeing "Sixty Glorious Years," George Stevens opened his campaign for the RKO-Radio film at the Odeon, Worthing. Announced by screen, Press and hoardings, the advice proved a good angle of approach, for by the opening date, 60 per cent. of the bookable seats were disposed of.

In the local newspapers considerable space was devoted to big display advertisements and columns of descriptive matter concerning the film, a particularly appealing local angle being stressed in the references to the cricketing days of C. Aubrey Smith when he captained Sussex County team so successfully.

An unexpected boost for the film came from a local councillor who, having witnessed the preview, wrote a letter to the *Worthing Herald*, deducing a moral which proved highly distasteful to the local unemployed, creating no little excitement and consequent discussion concerning the ethics of the picture.

HALIFAX

Wool Queen Welcomes Famous Couple

The visit of Anna Neagle and Herbert Wilcox to the Odeon, Halifax, in connection with the screening of "Sixty Glorious Years" (RKO-Radio) created widespread interest. In the two local newspapers, the *Yorkshire Observer* and the *Halifax Daily Courier*, large editorial notices, together with pictures, recorded the event.

At the Odeon, the famous personages were received by C. G. Starkey, manager; Miss Mildred Marsden, the Halifax Wool Queen; T. W. Marsh, president of the Halifax Chamber of Trade, and C. W. Lucas, vice-president.

Great enthusiasm was shown by the audience when Miss Neagle and Mr. Wilcox appeared on the stage and gave a brief account of their experiences concerning "Victoria the Great" and "Sixty Glorious Years."

Mr. Starkey arranged another fine boost for the latter film when he invited eighty members of the South African War Veterans' Association to a screening. As they marched through the town to the kinema they attracted a great deal of attention.

A Success from the Start

We are inundated with enquiries from Exhibitors who are considering installing

The NEW ROSS TYPE G.C. PROJECTOR

Full particulars from

PATHE EQUIPMENT LTD.

173, Wardour Street, London, W.1.
'Phones: GERrard 1544-5-6.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2 who will give free advice to readers mentioning this paper.

"SNOW WHITE" RETURNS TO BRIGHTON

This set of model dwarfs, obtained from a local store, was featured by L. E. Benjamin in his exploitation for the return visit of SNOW WHITE AND THE SEVEN DWARFS (RKO-Radio) to the Palladium, Brighton. On the opening night of the run, Mr. Benjamin arranged for the personal appearances of two famous stage personalities, Nellie Wallace and Randolph Sutton, who were received enthusiastically by the audience

"Terriers" Answer Call of the "Drum"

REGIMENT PARADES AT WOKINGHAM KINEMA

FULL co-operation of the Wokingham section of the 4th Royal Berkshire Regiment (T.A.) was obtained by the management of the Ritz, Wokingham, in a boost for the screening of "The Drum" (U.A.) in the "Glebelands" town.

Some days before the days of screening it was announced in the local Press that the company would "answer the call of 'The Drum'" at the Ritz, Wokingham, and on the advertised night the full band, with drums and colours of the regiment, paraded with the company at the Drill Hall, Wokingham.

In full parade formation, headed by the band, the regiment marched through the town to the kinema. The band played selections outside the theatre as well as from the stage during the interval.

The Mayor of Wokingham, accompanied by the brigade commander of the regiment, Brig. E. C. Hughes, addressed the audience on the value of the Territorial Army.

Church Lads' Brigade Attends Trowbridge Screening

Members of the Church Lads' Brigade were the guests of G. Bigwood at the Gaumont, Trowbridge, when "The Drum" (U.A.) was being shown at that theatre. The Brigade marched to the house headed by drum and fife and bugle bands, the big drum bearing on its front a poster with the name of the theatre and the film. The boys enjoyed the film, while Mr. Bigwood secured some very good publicity through their visit.

◆

FOLKESTONE ASTORIA WANTS A "ROUND" DEAL

L. V. Walshaw's Novel Skit

Novel and topical publicity for "Pygmalion" (G.F.D.), at the Astoria, Folkestone, was secured by L. V. Walshaw, who inserted a "box" in the local Press headed "The Astoria demands a 'round' deal"—a parody on the railway companies' call for a "square deal."

Mr. Walshaw's four points were:—

"1. The news that 'Pygmalion' will be showing at the Astoria on January 22 should be spread round Folkestone.

"2. If there is a 'war' in Sandgate Road it will be patrons fighting to get into the Astoria to see this great great film.

"3. Write to your local M.P. and tell him that he should see 'Pygmalion.'

"4. Any other country would subsidise a fine film like 'Pygmalion,' but this was made with good British capital."

An apology to the Railway Advertising Campaign is used as a footnote.

Nottingham Press Aids "Tom Sawyer"

The local *Nottingham Evening News* co-operated with Douglas W. Rattee, of the Ritz, in a boost for "The Adventures of Tom Sawyer (U.A.). For six days prior to the screening of the film Mr. Rattee arranged for the serial story of "Tom Sawyer" to run in the newspaper, which was advertised in the entrance hall by contents bills. Following this a special window display was given in the *Evening News* building and attracted a great deal of attention.

BRISTOL KIDDIES' TREAT

Nearly 1,800 poor children of the district were entertained by the proprietors of the Regent, Kingswood, and the Kingsway, Two Mile Hill, Bristol, Atkinson's Pictures, Ltd., to a special New Year treat. Programmes of suitable films were loaned by British Lion and Columbia, and after a full afternoon's entertainment the youngsters were provided with a good tea in a local schoolroom.

NEWSPAPERS AS THROWAWAYS IN MANCHESTER

"Test Pilot" Receives Fine Boost from C. Hadfield

THREE thousand five hundred copies of the *Daily Sketch* and *Daily Dispatch* were distributed with the compliments of the publishers, in connection with the campaign of Chris. Hadfield, of the Regal, Levenshulme, Manchester, for "Test Pilot" (M-G-M). Allied Newspapers, Ltd., not only supplied the newspapers, but printed red compliment slips drawing attention to a series of pictures of an aviation company's works, and added, "Do not miss 'Test Pilot' at the Regal, Levenshulme."

Fairey Aviation Co. loaned several large framed photographs from their designers' offices, and these were placed on show in the windows of a large store with particulars of the film. The newspaper publishers also loaned twelve large black-and-white photographs, and these, by reason of their strong news interest, attracted much attention.

The 3,500 copies of newspapers were distributed to patrons as they left the building and there is not the slightest doubt that this form of approach is an excellent augury for the presentation of "Test Pilot." The scheme in its entirety is certainly novel and distinctly unorthodox.

◆

"SAFETY FAST" CAR FOR "FAST COMPANY"

Manufacturers' Slogan Capitalised

The slogan adopted by the makers of the M.G. sports car is "Safety Fast," and this gave an idea to K. H. Guscott for a stunt in connection with "Fast Company" (M-G-M) which he was showing at the Orpheus, Bristol.

He arranged a tie-up with the local distributors of this car and secured the loan of a sports coupe, which he placed in the centre of the theatre foyer. Above the car was a long streamer, with the wording, "When you buy an M.G. sports car it stands for Safety Fast. When you come to the Orpheus to see 'Fast Company' you'll come on a whirlwind ride of mirth and merriment."

A picture of the car being driven up the steps into the theatre appeared in a local evening paper, and Mr. Guscott was also given a full window display at the showrooms of a local motor company.

◆

AMATEUR TALENT AS PUBLICITY ANGLE

Success of Woking Contests

S. E. Pascoe-Williams, of the Ritz, Woking, creates much publicity for his theatre by organising periodical "Amateur Talent Contests."

With the co-operation of the organist, Gordon Stanley, hundreds of special throwaways are distributed over a a very wide area around Woking, drawing attention to the contest, which lasts a week, and plugging the fact that the event is a "Ritz speciality." Entries in a recent contest were limited to 57 entries, preliminary heats took place each night, finishing with the final selections, the choice in each case being by popular ballot. Mr. Williams acted as compère and all vocal and musical items were accompanied by Gordon Stanley at the console of the Compton organ.

The publicity value of these contests goes further than this, as Gordon Stanley introduces many of the chosen turns into his organ interludes.

◆

PATRON HELPS FILM

Authentic Farnham Boost

Stanley E. Perkins, of the Regal, Farnham, was able to introduce an original touch into his exploitation of "The Challenge" (U.A.).

One of the Regal's patrons was the proud possessor of a letter written by Edward Whymper—the famous 19th century mountaineer, whose climb of the Matterhorn figures in the film—which describes in his own words how this feat was accomplished. Mr. Perkins was able to borrow this letter, which was the centre of keen interest when displayed in the vestibule.

A.B.C. AT G-B HALL IN PALMERS GREEN

●

LAUNDRY'S PUBLICITY CAPITALISED

●

GAUMONT'S POPULARITY CONTEST

●

VARIETY IN "ROBIN HOOD" CAMPAIGNS

Paramount Film Service Ltd

PARAMOUNT'S TOPICAL DISPLAYS

Paramount's show windows in their Wardour Street premises are being used for a series of clever and topical displays. Brilliantly illuminated against a suitable background, this New Year display advertises a crop of forthcoming attractions.

Around London with the SHOWMAN

F. W. SALTER'S latest idea at the Palmadium, Palmers Green, is a Spelling Bee, and he is launching it in characteristic style by securing the services of W. H. Berry, the noted comedian, who happens to live in the district and is one of his regular patrons, as Spelling Master, and by persuading the Mayor of Southgate (Coun. Robert Grant) to give it a send-off on the opening night—January 27.

The contests have been advertised prominently in the local Press for some weeks past and entries are rolling in. Mr. Salter plans to stage two teams of six persons each at every session, and the words to be tackled by the contestants are being selected from the Oxford English Dictionary by the editor of the local *Gazette*, who will be represented at every "spell."

Realising the juvenile appeal of "The Adventures of Tom Sawyer" (U.A.), Mr. Salter devised a painting competition for the youngsters. C. M. Beresford and Co., Ltd., toy sellers, co-operated by providing three attractive prizes—a Meccano set, a Novlart outfit and a Hobbies fretwork set, and the line drawing of Tom Sawyer which was the subject of the contest was supplied by the *Palmer's Green Gazette*, who printed the entry forms. Mr. Salter's campaign for this classic story included a tie-up with Wyman's, the booksellers, who made a show of the Mark Twain novel, linked with stills from the film.

Sherwood, Near Epping

L. Allcroft-Harding brought a breath of the forest—but not from nearby Epping—to Leyton when showing "The Adventures of Robin Hood" (First National) at the Ritz. On a shallow platform against the front of the balcony landing, over the entrance to the stalls, he fixed a cut-out model of Friar Tuck, Maid Marian and other legendary characters in the famous story, and supplemented the woodland suggestions of the artist by verdant additions of his own, so that the effect was virtually a corner of a "bosky wood."

For "Alexander's Ragtime Band" (20th-Fox) Mr. Harding utilised the same commanding position in his foyer for another model showing a lifelike head-and-shoulder portrait of Alice Faye backed by a large bass drum. The padded heads of drumsticks on each side carried portraits of Tyrone Power and Don Ameche, and a small model of a dance band at the foot completed the musical suggestion conveyed by the larger details.

The Lady Vanished

An ingenious shop window display was arranged by D. A. Hollis, manager of the Palladium, Ealing, to advertise "The Lady Vanishes" (M-G-M).

In co-operation with a local firm of dyers and cleaners, Mr. Hollis secured the use, on the shop premises, of the revolving drum which is a feature of dyeing and cleaning establishments. He had printed, in four sections, the name of the kinema, the title of the film and playdate, a photograph of Margaret Lockwood, and a shaded space. As the drum revolved in the window, it gave the impression, following the section showing the star, that the lady vanished.

The film, it will be recalled, was taken from the book entitled "The Wheel Spins," and the display, therefore, was a subtle allusion to the picture's origin.

In connection with the showing of "The Adventures of Tom Sawyer" (U.A.), Mr. Hollis was enabled to obtain the active support of the heads of a number of local schools, who ran an essay competition, for which prizes were offered by the kinema.

A Topical Advertisement

With the initials "A.R.P." so much in the public's eye at the moment, manager Thornton, of the Broadway Cinema, Hammersmith, provided a topical variation for exploiting the screening of "Alexander's Ragtime Band" (20th-Fox).

Across the front of the house, in vivid red letters, some 4 ft. in height, was displayed "A.R.B.," minus any other adjacent advertising matter. The cryptic announcement provided a busy time for the doorman, who was repeatedly asked the meaning of the initials.

Inside the vestibule there was further exploitation matter, including illuminated cut-outs.

Bookstall in Foyer

To publicise the run of "The Adventures of Robin Hood" (First National) at the Ritz, Richmond, Bill Wyatt, the acting manager, had a neat display in the foyer on which were arranged copies of the book issued by Ward, Lock and Co., descriptive of the adventures of the outlaw and his merry men. The exhibit was also the medium of a tie-up with the local bookshops.

An advance publicity display for "Alexander's Ragtime Band" (20th-Fox) took the form of cut-outs of musicians playing jazz instruments, and their method of arrangement gave one the impression of real "hot" music—and, a film worthy of patronage.

Voting for the "Stars"

On show in the vestibule of the Trocadero, Elephant and Castle, is a massive silver cup which P. A. Fowler, the manager, has put up for competition for "stars." The idea is to outbid the familiar competition promoted in America with which, he said, he has always disagreed, and to provide an opportunity for the patrons of the kinema to vote their preference for the best actress and actor (and the part in which she or he played) during the past year.

The competition which owes its inception to Mr. Fowler has been extended to the whole of the Gaumont super-kinemas.

If the voting is in favour of an American "star" the presentation will take place in Hollywood, and arrangements have been made if an English artiste wins for the cup to be presented to the winner on the Trocadero stage.

Darts versus Arrows

Donald Shave, of the Regal, Hounslow, capitalised the popularity of "darts" to exploit the screening of "The Adventures of Robin Hood" (First National).

A tie-up was effected with a local firm of sports dealers who provided an exhibition of dart boards in the vestibule. The show was centred in a setting representative of a forest glade. A slogan above the exhibit read, "Throw your darts as accurate as Robin Hood shoots his arrows."

The display was on show for the week preceding the run of the film, and for the week of playing was exhibited in the window of the sports dealers.

Amateur Talent

Passing the Leyton Astoria last week I noticed posters announcing amateur talent contests, and Sidney Jacobs tells me that the previous set of these ended just before Christmas and proved so popular that he is beginning a further series. While I chatted with him we had actual evidence of the popularity of this form of entertainment in the district, for a woman patron, asking about the possibility of obtaining seats, explained the reason for her inquiry was her inability to get seats on several occasions when the previous series of contests was proceeding.

In a Leyton Lobby

I noticed a striking lobby display for "The Amazing Doctor Clitterhouse" (Warner) in a small replica of a curtained and pelmetted stage at the Leytonstone Academy, now managed, since Ernest Love left, by E. Speller.

The board showed an "action shot" of Ed. G. Robinson on a spiral staircase with other characters below, and included a large portrait head of the "tough-guy" star and details of the picture.

◆

BRITISH MUSEUM AIDS "ROBIN HOOD"

Teddington Enterprise

Owing to a printer's error in last week's KINE. the record of L. C. Heddon's fine exploitation campaign for "The Adventures of Robin Hood" (First National) at the Savoy, Teddington, was, unfortunately, incorrectly reproduced. As this publicity effort is of unusual interest it has been decided to reprint the details:—

During his exploitation operations for "The Adventures of Robin Hood" (First National) L. C. Heddon, of the Savoy, Teddington—an A.B.C. house—was successful in securing the co-operation of Professor George Deans, of the Royal Antiquarians' Society, who, in association with the authorities of the British Museum, was responsible for the loan of bows and arrows of the period of the film. Mr. Heddon owed the success of the unique vestibule display, featuring articles of historical interest, to his persistency in approaching the British Museum authorities, for, after a personal visit to the institution, he was able to exhibit interesting old-time weapons of warfare as the centrepiece in a display which also included original copies of the books on which the film is reputed to have been based.

NOTTINGHAM CASTLE IN LEEDS

A section of the elaborate display constructed in the foyer of the Ritz, Leeds, for THE ADVENTURES OF ROBIN HOOD (First National). The pay-box and the stairway to the stalls were decorated to represent Nottingham Castle, while up above a life-size cut-out of Errol Flynn and Basil Rathbone was installed. Ushers were dressed in suitable clothes to represent Norman knights and members of Robin Hood's band.

Also on show was a large facsimile copy of the book issued by Ward, Lock and Co., featuring the exploits of Robin Hood and His Merry Men. The publishers co-operated also in the promotion of an essay competition for the children of the neighbourhood, which was judged by the borough librarian. Mr. Heddon secured the active support of the headmasters of 15 schools for this competition in which copies of the de luxe editions of the book were offered as prizes.

Further, the publishers provided the kinema with 10,000 illustrated brochures for distribution, and window displays were arranged in the local bookshops. The Mayor consented to distribute the prizes on the stage at the kinema.

The week prior to the run of the film the usherettes of the kinema wore Robin Hood hats—supplied by the manufacturers—and sashes across their shoulders, giving the title of the film on the front and the play date on the back.

Throwaways with a Difference In Leytonstone

J. CLEMENT ARSCOTT'S METHODS OF APPROACH

DURING my visit to Leytonstone I was just in time to wish J. Clement Arscott "Many happy (box-office) returns," for he was celebrating the birthday of the Rialto. In the inner vestibule was an excellent replica of a large cooking range with glowing fire and a background suggestive of culinary regions. During the week before the event this was flanked by a fine display of the Empire fruits and other ingredients to be used in the Rialto's half-ton of iced cake, and during birthday week itself a white-garbed chef was busy cutting and distributing pieces of this production to all lady and child patrons.

There is so much similarity about the average handbill that it is a pleasure to encounter something different and Mr. Arscott has been putting out a number of outstanding items lately. For the birthday week there was one based on the growth in the public interest in the occult, and the wording was arranged cleverly to tie-up with the signs of the Zodiac under the title: "Your (Good) Fortune for 1939." For the film "No Parking" (British Lion) he designed a single-sheet bill in black on white which, under the words "No Parking," in 8-in. letters, it added: "This isn't a Police Warning, but to remind you . . .," etc. Copies of this were left in cars parked in all parts of Leytonstone and excited a great deal of interest.

To advertise "Hey! Hey! U.S.A." (G.F.D.) he issued a strip 3 in. high and no less than 30 in. long, folded several times. On the outside was printed "A word with you" and an arrow indicating where to open the folder, and inside, across the maximum width, appeared the word which is commonly regarded as the longest in the English language, "antidisestablishmentarianism." "This," continued the message, "may mean anything, but Will Hay in 'Hey! Hey! U.S.A.' means a merry time at the Rialto." His bill for "Pygmalion" (G.F.D.) took the form of a brief review of "Big Events."

Chelsea Party

Between 700 and 800 children attended the third Mickey Mouse party organised by V. O. McNiff at the King's Picture Playhouse, Chelsea, recently. The event was of additional significance as the Mayor and Mayoress of Chelsea, Coun. and Mrs. Wilkins, attended to distribute bags containing a toy, fruit, chocolate and ice to each youngster.

During the three hours of the function, screen entertainment consisted of a complete programme supplied by General Film Distributors.

Thanks to Patrons

A. H. Thomas is illustrating to patrons of the Rialto, Upper Norwood, S.E.19, the result of their fine generosity during the festive season by special card throwaways bearing a reprinted item from the *Crystal Palace Times*. A 7 in. deep by 4 in. wide photograph of the Christmas tree set up in the foyer of the theatre is shown laden with toys after his appeal for gifts for invalid children.

In this way, over 200 presents were donated to children in the South Eastern Hospital at Sydenham.

LAZIE CHAIRS
FOR CINEMAS & THEATRES
TELEPHONE US AT BISHOPSGATE 7538-9
SUPREME IN DESIGN AND COMFORT FOR NEARLY SEVENTY YEARS
H·LAZARUS & SON·LTD·
10a, GREAT EASTERN STREET, LONDON, E.C.2

BREAKING NEW GROUND IN NOTTINGHAM

Press Supplement for "Sixty Glorious Years"

EXCELLENT publicity for the presentation of "Sixty Glorious Years" (RKO-Radio) at the Ritz, Nottingham, was secured by Douglas W. Rattee in conjunction with Imperator Films, through a special four-page pictorial supplement in the *Nottingham Evening News*. As this is the first time that a supplement dealing with a particular film has appeared in Nottingham in co-operation with a local newspaper, the publication held unusual interest for readers.

Dominated by a dignified cover consisting of a fine portrait of Anna Neagle, the supplement contained six columns of editorial and blocks relating to the film and players, backed by appropriately worded announcements of local traders.

In addition to being circulated with the ordinary issue of the *Evening News*, copies of the supplement were handed to patrons leaving the kinema. Five thousand copies were distributed in this manner.

Composite Page for Lancaster and Morecambe Screening

A composite page in the *Morecambe and Heysham Visitor and Lancashire Advertiser* was a feature of the exploitation carried out jointly by the Lancaster Odeon and Morecambe Odeon for "Sixty Glorious Years" (RKO-Radio).

In connection with the showing of the film the Corporation Gas Department launched a special drive, on the theme that gas has been the loyal servant of the public for more than sixty years.

◆

New Kinema Schemes

AND THEIR PROGRESS

BLACKPOOL.—Plans have been passed by Blackpool Corporation submitted by A. Hall for the erection of a kinema in Caunce Street.

RECONSTRUCTIONS

BARROW-IN-FURNESS.—Plans have been prepared by Drury and Gomersall, architects, of Manchester, for the reconstruction of the Gaiety, Barrow-in-Furness. The building contract has been awarded to Rainey Bros., Ltd.

PLANS APPROVED

ROTHERHAM.—Rotherham Corporation has approved a preliminary plan of a kinema proposed to be erected on a site at Herringthorpe Valley Road.

CONTRACTS PLACED

SALE MOOR.—The building contract for the new kinema at Sale Moor, promoters of which are Warwick Cinemas, Ltd., has been placed with Jones and Rawlinson, Ltd., of Salford. The demolition of the property on the site is being undertaken by T. Maiden and Sons, Ltd.

Max Factor
"The Mikado"
Max Factor
Hollywood

"THE MIKADO," IN WAXWORK

Arranged by General Film Distributors, Ltd., in conjunction with Max Factor, beauty specialists, this colourful window display, depicting some of the characters in THE MIKADO, holds the interest of crowds passing the Piccadilly Circus premises of Swan and Edgars.

'Alf's Button' Floats in Bletchley

POWER OF SIMPLICITY

A simple but novel stunt was conceived by William Tansley, of the Studio, Bletchley, for the showing of "Alf's Button Afloat" (G.F.D.).

A water tank, borrowed from a local builder, was filled with water and placed in the centre of the foyer. Into this was put an old Army button with a layer of cork fixed underneath so that it floated on the surface. No advertisement was connected in any way with the tank or its contents, except for a notice worded Next Week.

Mr. Tansley writes, "I never expected more than a slight passing interest from the patrons, but, to my surprise, they crowded round the tank and stayed until they had puzzled out the message it contained."

"VESSEL OF WRATH" TRIUMPHS IN AMERICA

Elaborate Campaign to Back Loew Circuit Tour

"VESSEL OF WRATH" (A.B.P.C.), under its new American title, "The Beachcomber," opened on Broadway at the Rivoli to the biggest business that theatre has known since "Dead End," and now, in the start of its fourth week, it shows every indication of being retained for yet a fifth one. Arrangements have been made for a second Broadway run at Loew's State, which will be followed by screenings in 63 Loew theatres in the New York Metropolitan area. It is seldom that any outside films other than those of a really exceptional nature are booked to the Loew circuit.

In connection with the opening night at the Rivoli, Elsa Lanchester went over to New York as guest of Paramount, the American distributors of the film, and had a marvellous reception from the first night audience. From New York, Miss Lanchester went on to attend the openings of the film in Toronto and Montreal, where once more the film opened to record business.

Paramount are planning a widespread publicity campaign to follow up the New York success of the picture. A novel stunt of the advance exploitation was a broadcast to all America in which Charles Laughton, speaking over the short waves from London, enacted a scene from "The Beachcomber" with Elsa Lanchester in New York.

All the American Press have devoted a great amount of space to Laughton's first Pommer-Laughton Mayflower production, *Life* having given it a five-page inset.

LAUGHTON
BEACHCOMBER
CHARLES LAUGHTON
THE BEACHCOMBER

Scenes at the Rivoli Theatre, Broadway, New York, during the American premiere of the Mayflower-Pommer-Laughton production VESSEL OF WRATH, known in U.S. as THE BEACHCOMBER. 1. The striking publicity display on the facade of the Rivoli Theatre. 2. Elsa Lanchester, feminine lead of the film, is greeted by John C. Wright, managing director of the Rivoli. 3 A section of the crowd which stormed the theatre for the premiere

Reading Puzzles Over "Tom Sawyer"

CROSSWORD CONTEST BRINGS VALUABLE PUBLICITY

A NOVEL crossword puzzle in the *Berkshire Chronicle* on the Friday before the screening of "The Adventures of Tom Sawyer" (U.A.) at the Odeon, Reading, was the highlight of a successful campaign of publicity organised by Harry Kerr.

Before readers could solve any of the clues to the puzzle it was necessary to see the film; somewhere in the production were the answers to each clue. The first correct puzzle sent in to the paper was awarded a free pass to the Odeon. Four weeks before the publication of the puzzle the townsfolk were advised of the forthcoming screening of the film by the appearance of teaser posters, which were stuck on all official hoardings in the borough and outlying villages.

Each poster carried a phrase that introduced "Tom Sawyer" and the "Odeon." For example, one read as follows: "Where are you going 'Tom Sawyer'? To the Odeon, of course."

During the past few weeks the Reading Odeon has received hundreds of inches of free space in the editorial columns of all the local papers, and on one occasion the theatre was mentioned in a national daily.

Mr. Kerr was approached by the *News Chronicle* asking him if he would allow a presentation to take place on the theatre stage, a local woman having won a large share of a competition award. This Mr. Kerr agreed to, on condition that the event was well advertised by means of contents bills outside newsagents' shops.

◆

RCA's Many South American Activities

RCA Victor Argentina — Photophone's South American company—reports further progress in the Argentina, where RCA have recently carried out a large number of High Fidelity installations, including Gran Cine Rex, Corrientes; Cine Espanol, General Roca; Cine Argentino, Adrogue; Cine Mundial, Pocitos; Teatro "Opera," Trienta y Tres.

Amongst the most recent installations is that of the new theatre at Mar del Plata—the principal Argentina seaside resort—to be called the Ocean Rex. The proprietor is a prominent South American exhibitor, Sr. R. Borgini.

Another recent RCA opening was that of the Cine Belgrano at Armstrong, near Rosano.

"PYGMALION" ILLUSION ON EXETER STAGE

Transformation Theme Emphasised

HARRY CLARE, manager of the Odeon, Exeter, has hit upon an ingenious method of publicising "Pygmalion" (G.F.D.).

At intervals during the current week's programme the stage is occupied by a massive reproduction of a volume of "Pygmalion," with the title and name of the author on the cover. The lights are lowered while Mr. Clare gives an epitome of the story, and he then opens the cover to reveal a life-sized figure of "Eliza Doolittle," bedraggled, insolent-looking and resentful. Turning another "page," she is shown as the graceful, perfectly attired and mannered society lady.

The illusion of transformation is obtained by using only one girl and deftly concealing her gorgeous gown on the first page with a painted representation of her gutter-snipe garb, a cut-out being provided for the head. A novel arrangement of lighting adds to the effectiveness of the illusion.

◆

EXPLOITATION WITH DUAL BENEFITS

"Blockade" in Aberdeen Helps Refugees

The showing of "Blockade" (20th-Fox) at the Palace, Aberdeen, was made the subject of an intensive drive at the kinema on behalf of the Spanish relief fund. Collections were taken every day, except Saturday, appeals being made on behalf of the fund by such prominent persons as the Marchioness of Aberdeen and Sir John Orr. Two refugee children from the camp at Montrose attended the performance and one rendered a Spanish song.

The excellent business to which the picture played was also contributed to by the publicity given it by the attendance of 80 Gordon Highlanders and 250 officers and men of the local A.A. Company R.E., who marched to the kinema behind pipe bands.

In addition there was a strong recommendation for the film from the Aberdeen Trades and Labour Council, all of which was further emphasised by parades of sandwichmen and a big poster campaign.

◆

"THERE'S ALWAYS A WOMAN" IN READING

E. Bell's Tie-Up Campaign

A snappy little campaign was put over by E. Bell to boost the screening of "There's Always a Woman" (Columbia) at the Central P.H., Reading.

Realising that the title possessed obvious links, the value of which depended entirely on the wording of the displayed art cards and the type of tie-up utilised, Mr. Bell obtained the co-operation of several prominent business houses.

A local hairdresser gave valuable space in the principal window of his establishment and another show was arranged in the theatre vestibule; all art cards carried the following: "'There's Always a Woman' to give you trained and courteous attention at Thomas and Co."

A leading men's outfitter gave a show of seasonal wear, the announcement being worded, "'There's Always a Woman' who wants you to look your best. Buy your winter suit or overcoat here."

Wilsons, a leading gown shop, gave facilities for a window display in the main street of the town, and the following announcement was used to catch the eye of the shopper: "'There's Always a Woman' where there's always a bargain. For bargains visit Wilsons, the gown specialists."

Creating Atmosphere with Music

ELEVEN films figure on our release list this week, but there is no outstanding contribution from a musical point of view. It is possible, however, to arrange several introductory interludes of interest and definite entertainment value. We have the usual trio of gangster melodramas, and "Prison Break," an indictment of the American system, for which introductory music is in each case obvious, although "Escape From Yesterday" has a certain amount of Cossack Russian atmosphere which a popular Czardas number will enliven.

"Breaking the Ice" is not an easy proposition, for it switches its atmosphere from stern Puritanism to rink dancing and then finishes up on a Kansas farm. I feel that the most important episodes are in the opening sequences depicting Puritanism, and the choice of Walford Davies' "Solemn Melody," which is so well known by broadcast and silent film memory, is the best solution.

For "Lassie From Lancashire" we can have no better introduction than a Gracie Fields song, "In a Little Lancashire Town," and organists can easily synchronise with the recording.

"Mr. Chump" will please the "hot" music fans and Duke Ellington's band recording of "Yellow Dog Blues" will put them in good mood to appreciate the still hotter fare in the sound reproduction.

A. W. OWEN'S SELECTION OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR FEB. 27 RELEASES

"STABLEMATES" (M-G-M)

CERT. U. 7,958 ft. Reg. No. F.866. Reviewed in KINE. October 20, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Wallace Beery, Mickey Rooney.

ATMOSPHERE.—Sporting comedy-drama, the story of an unsuccessful horse doctored back to health and winning for its two owner friends, who achieved their ambition.

ORGAN.—"Woodland Pictures" Suite, Fletcher (Hawkes), No. 3, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded by the B.B.C. Military Band on Columbia D.X.465 or on B.H. (Boosey Hawkes) 1909 by the Regent Concert Orchestra.

LIGHTING EFFECTS.—Two shades of green only.

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
MORGAN'S SLIDES.
309, Gray's Inn Road, London, W.C.1.
Telephone: Terminus 2536.

"IT'S IN THE AIR" (A.B.F.D.)

CERT. U. 7,822 ft. Reg. No. Br.Dr.990. Reviewed in KINE. September 15, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—George Formby, Polly Ward, Garry Marsh, Julien Mitchell.

ATMOSPHERE.—Spectacular aerial extravaganza concerning a hectic youth's adventures and misadventures while masquerading as a despatch rider in the R.A.F.

ORGAN.—"Song of the Machine," Richard (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded by the Regent Concert orchestra on Boosey-Hawkes B.H.1911.

LIGHTING EFFECTS.—Light and medium sky-blues only.

"THERE GOES MY HEART" (U.A.)

CERT. U. 7,694 ft. Reg. No. F.1021. Reviewed in KINE. November 3, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Fredric March, Virginia Bruce, Patsy Kelly.

ATMOSPHERE.—Comedy of a chain-store heiress who revolts at the restrictions her wealth and position demand and sets out to see how the other half lives.

ORGAN.—"Says My Heart," foxtrot, presented as an introductory interlude, with adaptation from the professional song copy.

NON-SYNC.—As organ, recorded on Decca F.6834 by Ambrose and his Orchestra.

LIGHTING EFFECTS.—Magenta only.

"I AM THE LAW" (Columbia)

CERT. A. 7,441 ft. Reg. No. F.800. Reviewed in KINE. October 13, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Edward G. Robinson, Barbara O'Neil, Otto Kruger.

ATMOSPHERE.—Racketeer melodrama, in which a professor of law makes a sensational conquest over gangster rule in a racketeer-ridden small town.

ORGAN.—"Mors et Vita," "Judex," Gounod (Novello), presented as an introductory interlude, with adaptation from the special organ arrangement.

NON-SYNC.—As organ, recorded on H.M.V. C.1969 by the New Symphony Orchestra.

LIGHTING EFFECTS.—Deep purple fading to magenta and deep blue in single sequence.

"LASSIE FROM LANCASHIRE" (A.B.P.C.)

CERT. U. 7,364 ft. Reg. No. Br.R.554. Reviewed in KINE. July 28, 1938.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Marjorie Brown, Hal Thompson.

ATMOSPHERE.—Light romantic comedy-drama with music and seaside settings, introducing the intimate sidelights on life with a pierrot troupe.

ORGAN.—Song, "In a Little Lancashire Town," with synchronisation with Gracie Fields' recording as detailed for non-sync. below, presented as a separate interlude, with adaptation from the vocal-piano copy.

NON-SYNC.—As organ, recorded by Gracie Fields on Rex 9097.

LIGHTING EFFECTS.—Deep blue only.

"BREAKING THE ICE" (RKO-Radio)

CERT. U. 7,271 ft. Reg. No. F.747. Reviewed in KINE. September 29, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Bobbie Breen, Irene Dare, Charles Ruggles, Dolores Costello.

ATMOSPHERE.—Puritanism, represented by the stern moral code of the Philadelphian Mennonites, is followed by ice-rink dancing and cabaret episodes, ending in life on a Kansas farm.

ORGAN.—"Solemn Melody," Walford Davies (Novello), presented as a separate interlude, synchronised if possible with recording detailed below for non-sync. and with adaptation from the "straight" organ copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2897 by the New Symphony Orchestra.

LIGHTING EFFECTS.—Deep violet only.

"ESCAPE FROM YESTERDAY" (Paramount)

CERT. A. 6,980 ft. Reg. No. F.1052. Reviewed in KINE. November 17, 1938.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Akim Tamiroff, Frances Farmer.

ATMOSPHERE.—Gangster melodrama, with Russian trimmings, an extravagant conflict of loyalties, the principal character being an ex-Cossack who makes a living in America by stealing cattle from stockyards.

ORGAN.—"Tzigane," Czardas, Michiels, No. 1 (Feldman), presented as an introductory interlude, with adaptation from the violin solo and piano-accompaniment copy.

NON-SYNC.—As organ, recorded on Decca F.2346 by the Commodore Orchestra (conductor, Joseph Muscant).

LIGHTING EFFECTS.—Deep orange fading to deep crimson only.

"GUILTY TRAILS" (General F.D.)

CERT. U. 5,144 ft. Reg. No. F.1037. Reviewed in KINE. November 24, 1938.

PUBLICITY.—One 6-sheet.

STAR.—Bob Baker.

ATMOSPHERE.—Western drama of ranch life in characteristic settings.

ORGAN.—"Fidelio" Overture, Beethoven (N.C.), using introduction and finale allegro movement, presented as an introductory interlude, with adaptation from any piano-solo edition.

NON-SYNC.—As organ, recorded on Decca Polydor L.Y.6040 by the Berlin Philharmonic Orchestra.

LIGHTING EFFECTS.—Deep amber fading to deep red only.

"PRISON BREAK" (General F.D.)

CERT. A. 6,556 ft. Reg. No. F.673. Reviewed in KINE. September 8, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Barton MacLane, Glenda Farrell, Paul Hurst.

ATMOSPHERE.—Penal melodramatic story, taking for theme a strenuous indictment of the American prison system. Opening sequences are on the tuna fishing grounds.

ORGAN.—"Denunciation," Incidental Dramatique, F. G. Chavrosin (Hawkes), presented as an introductory interlude only, with adaptation from the orchestra piano-conductor copy.

NON-SYNC.—As organ, with recording by the Regent Concert Orchestra on Boosey-Hawkes B.H.1920.

LIGHTING EFFECTS.—Deep green fading to deep crimson only.

"THEY'RE OFF!" (20th Century-Fox)

CERT. U. 6,098 ft. Reg. No. F.913. Reviewed in KINE. November 3, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Ritz Brothers, Richard Arlen, Ethel Merman, Phyllis Brooks, George Barbier.

Continued in column 4

ATMOSPHERE.—Comedy extravaganza of the Turf, written round the absurdities and exuberant fooling of the Ritz Brothers. There is an all-in wrestling bout and a crazy horse-race as the climax.

ORGAN.—"Tarentella" No. 4 of Coleridge Taylor's "Petite Suite de Concert" (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.

NON-SYNC.—As organ, recorded on Columbia 9341 by the New Queen's Hall Orchestra.

LIGHTING EFFECTS.—Light blue and rose-pink in single sequence.

"MR. CHUMP" (First National)

CERT. U. 5,467 ft. Reg. No. F.748. Reviewed in KINE. September 22, 1938.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Johnnie Davis, Lola Lane.

ATMOSPHERE.—Small-town domestic comedy romance, in which a "hot" trumpeter tries to make a lot of money for his girl but ends in jail. There are several hot swing numbers featured by the star.

ORGAN.—Hot foxtrot novelty number, such as "Yellow Blues," adapted from the orchestral piano-conductor, synchronised with the recording detailed for non-sync. and presented as a separate interlude.

NON-SYNC.—As organ, recorded by Duke Ellington and his Orchestra on Brunswick 02650.

LIGHTING EFFECTS.—Bright yellow only.

Kenny Baker (Nanki-Poo) Jean Colin (Yum-Yum) Elizabeth Paynter (Pitti Sing) and Kathleen Naylor (Peep Bo) in a scene from THE MIKADO (G. and F. D.)

NORMAN TILLY AT HAYES

BROADCAST FROM WOOLWICH

DUDLEY BEVAN AT GRANADA CONSOLE

WHEN I called in at the Granada, Woolwich, on Monday, January 9, I found not only a strong variety bill and an outstanding star film programme, but also a special half-hour's broadcast by Dudley Bevan on the Wurlitzer organ at 4 p.m. We hear so much to-day from all quarters of the impossibility of retaining organists because of the length of the programme that I have felt constrained to believe it was a genuine excuse, but I certainly got a pleasant surprise when I saw the bill of fare at this theatre, and thought of that old adage, "Where there's a will," etc. The reaction of all audiences when present at a theatre broadcast is one of interest and attention; in fact, an organist who puts over a good show on popular lines, as at this theatre, is certain of unstinted applause.

The programme included such numbers as "Sousa on Parade," march potpourri, "Macushla," Finck's arrangement of Waldteufel "Valse Memories," "Sweet Mystery of Life," and his own selection of "Songs, Old and New."

MAJESTIC, DARLINGTON, ORGAN PROGRAMME

Referring to a paragraph on the Music Page of the KINE., of December 29, in which it was stated that the organ at the Majestic, Darlington, was only occasionally played, H. M. Millen, organist-manager, says that although it is true that lengthy programmes prevent the organ being featured in every programme, adjustments are made every Friday and Saturday to allow the organ to have a place in the programmes on these days.

The twice-weekly recitals are greatly appreciated, and this appreciation is reflected in the box-office.

Savoy's Rebuilt Organ

AN ATTRACTIVE INTERLUDE

VISITING the new Savoy at Hayes, which opened on Monday, January 2, I found Norman Tilly at the console of the Compton organ and also acting as house manager He had been transferred from the Savoy, Burnt Oak, Edgware, by the directors, and seems very happy in his new job and co-operating well with Jack Newman, his general manager, who also came from the same house.

The organ, originally an eight-rank Christie, has been rebuilt and revoiced by Compton and an illuminated console added, but one misses the Melotone unit. The organ chambers are on the left side of the proscenium with four amplifiers from stage and proscenium sides. Beyond the fact that the amplification seemed rather too powerful where I sat half-way up in the stalls, the tonal qualities were good and Norman Tilly certainly pleased the patrons in all parts of the house with a "Safety First" interlude based on the original idea of Quentin Maclean at the Trocadero when London had its first "Safety First" campaign. The Tilly version is very good entertainment as well as a lecture which can never be given too often in industrial areas.

Variety was also introduced into the programme, and Leon Cortez and his Coster Band with Doreen Harris as crooner followed the organ interlude. Norman Tilly is going to do his utmost to justify a featured solo in every programme and present worth-while music in showmanship fashion, and his many organist friends will wish him the best of luck in his new venture.

Solo Organ Interlude (Series 2) No. XIX.

"OH!"

By Arthur Barraclough, at the Savoy, Lincoln

ORGAN: COMPTON THREE MANUAL

A LIGHT humorous interlude, "Oh!" comes from Arthur Barraclough, who has been resident solo organist at the Savoy, Lincoln, since it opened on December 12, 1936. It is interesting to note that this organ and organist have been a regular feature week by week however difficult the film programme may have been during this period, which is a definite proof not only of close co-operation between manager and organist but also that the organist has proved himself a musician and a showman, with many patrons his friends and supporters. The interlude needs no explanation or exclamation from me; it should speak for itself.

A. W. O.

Slide.		Music.
1.	"O!"	Signature tune.
2.	How often one hears this exclamation!	"O Dream of Delight" Waltz (L. Wright).
3.	The O! is always present although the adjectives which follow may differ	Do.
4.	Next time it happens, just try a few of these tunes for a change	Do.
5.	Having been jilted by your best girl and feeling blue, try "O Star of Eve"	Do.
6.	Words of "O Star of Eve"	"O Star of Eve," Wagner (N.C.).
7.	If the wife has chopped her finger instead of the meat for the steak and kidney pudding	
8.	Words of "Oh! Ma-Ma" (chorus) "I Want to Marry the Butcher Boy," etc.	"Oh! Ma-Ma" (Vallee).
9.	If the wife has nailed down the bedroom carpet and you tread on that odd one when you spring out of bed in the morning—why not sing?	
10.	Words of "Oh! You Beautiful Doll" (chorus)	"Oh! You Beautiful Doll" (F. & D.).
11.	If you've a row with your mother-in-law in a good old family squabble—How about?	Do.
12.	Words of "Oh! It's a Lovely War"	"Oh! It's a Lovely War" (F. & D.).
13.	If you should bite your own tongue	Do.
14.	Words of "Oh! They're Tough, Mighty Tough in the West" (chorus)	"Oh! They're Tough in the West" (Dash).
15.	If you slip on a slippery slope and can't get up again, just murmur	
16.	"O For the Wings of a Dove" (refrain only)	"O For the Wings of a Dove" (Mendelssohn). (Novello).
17.	Having caught your finger in a mouse-trap "O Sole Meow (Mio)" should be appreciated by your cat.	Do.
18, 19, 20.	Words of "O Sole Mio"	"O Sole Mio" synchronised with record H.M.V. D.A. 1373 (Benjamin Gigli) (Ricordi).

PROJECTIONISTS' ANNUAL BALL

ENJOYABLE FUNCTION AT SOUTHSEA

DEFYING superstition, Portsmouth projectionists held their annual ball at the Clarence Pier Pavilion, Southsea, on Friday the thirteenth, and a company of nearly 400 enjoyed a six hours' dance programme extending to three o'clock the following morning. There were parties from Havant, Gosport and Southampton, and a hearty welcome was also given to representatives of the exhibitors and the renters.

The ballroom was gaily decorated with streamers and balloons, and the music was provided by Hugh Frossard and his band, Jack Croucher carrying out the duties of organiser and M.C. Coun. and Mrs. D. L. Daley deputised for the Deputy Lord Mayor, Coun. F. J. Spickernell, and Mrs. Spickernell, and a bouquet was presented to Mrs. Daley, who presented the prizes, by Miss Pearl Croucher.

Coun. Daley remarked that when they went to the pictures they probably did not give much thought to the projectionists, shut away in the projection room, but they were very pleased to take part with them in their social life.

The prize-winners were: Paul Jones, Miss Ranson and Mr. Andrews; spot prizes, Miss Hopgood and Mr. Watson, Miss Rawlings and Mr. Sands, Miss Holloway and Mr. Restall.

Thanks were expressed to Coun. and Mrs. Daley by Mr. Croucher, and also to the donors of prizes, who included the Kershaw Projector Co., the Marmion Film Transport Service, the Western Electric Co., Ltd., Capt. P. Kimberley (National Screen Services), the Strand Electric Co., Ltd., Sound Equipment, Ltd., Cinesales, Ltd., and T. Dodman.

In the organisation of the ball, valuable assistance was also rendered by L. V. Simpson, F. Potter and L. Bailey.

Portsmouth projectionists and friends at their Annual Ball at the Clarence Pier Pavilion, Southsea, last Friday.

Special B.K.S. Screening of Colour and Trick Films

A special meeting of the British Kinematograph Society will be held on Monday in the Gaumont-British Theatre Film House, Wardour Street, when colour and trick films will be screened.

The films include Len. Lye's "Colour-Box," a film of pre-war trick work (by courtesy of the British Film Institute); and "Co-operette" (by permission of Publicity Films).

The meeting is open to other than members of the Society on application to the Secretary, 66, Haymarket (Abbey 6204).

TECHNICAL DEVELOPMENTS DURING 1938

A Survey by R. Howard Cricks, F.R.P.S.

Continued from Last Week's "Kine"

The 2,000-ft. reel, although now standardised in America, is as yet rarely encountered in this country, although negatives are received from America in 1,000-ft. reels, ready for joining into double reels of prints. Difficulty is apparently encountered by the renters in handling the double-size reels, largely owing to regulations[95].

Projector Design

A new projector has been introduced to the market by J. F. Brockliss, Ltd., during the past year—the Simplex E-7[96], and the new Kalee 12 projector I hope to describe in the Ideal Kinema next month. All are excellently designed pieces of apparatus; the only really outstanding development has, however, been the double shutter of the Simplex machine, although the Kalee 12 departs from previous practice of its makers in employing a rear drum shutter.

A projector, which on the contrary shows radical advances, and may be regarded as the projector of the future, is the Philips dual projection unit, demonstrated recently in Holland. In this machine, the two projectors and sound equipment are built into a single unit, one projector above the other[98].

Two other new projectors have been seen on the Continent—the A.E.G.[99], and the Italian Victoria machine[100].

Little progress can be reported in regard to the non-intermittent principle. I saw some months ago a non-intermittent mechanism designed by H. S. Ryland, but have not heard that a more practical model has yet been constructed[101].

The spate of automatic change-over devices of two or three years ago has ceased. My records show only a single development of this nature, from the Automatic Change-over Device Co. of America, whose device embodies electric contacts which would be probably unacceptable to British regulations[102].

A new projection lens has been introduced by the Hummel Optical Co. When I saw a demonstration of it at the Curzon Cinema, Mayfair, I was particularly impressed by the high quality of results obtained[103].

An advance in fire prevention systems, demonstrated by Pyrene at the C.E.A. Exhibition at Folkestone, consisted in building the whole device into a G.-B.E. Magnus projector[104]. I may add that my records show only a single kinema fire during the year in which film played any part—at the Picture House, Birmingham[105].

A.C. Arc Lamps

In regard to arc lamps, the most noteworthy point is the popularisation of the A.C. high-intensity projection arc, the underlying principles of which were very fully discussed by C. H. Champion in a paper to the R.P.S.[106]. Arcs employing small diameter, heavily loaded, chemically cored carbons, running on A.C., have been marketed by Strong[107], Brockliss (whose Stelmar unit, in conjunction with a mirror, permits of picking up light from both craters[108]), Cinesales[109], and G.-B. Equipment (the Brenkert[110]).

Experience shows that the principal merit of the A.C. arc lies in the reduction of capital costs by the elimination of rectifying apparatus. It is fair to add that, properly run, the A.C. arc shows little difference in quality of light from that of a D.C. arc, except perhaps in colour, which is inclined towards a purplish hue.

As far as the D.C. arc is concerned, the high-efficiency H.I. mirror arc is firmly established. New models have been introduced by Zeiss[111] and Ashcraft[112]. A Brenkert lamp of the rotating-positive condenser type has been marketed by G.-B. Equipments[113].

Important researches have been made by the Morgan Crucible Co. in the direction of consistency of light output; curves produced by their laboratories were reproduced recently in the Ideal Kinema[114]. On the Continent, one firm, Ringsdorffwerke, is pushing a square carbon, but it is not, I gather, being received with any great enthusiasm[115].

There are many who think that the day of the arc is drawing to a close, by reason of the developments in the high-pressure mercury-vapour lamp. A very impartial paper from the G.E.C. laboratories, given to the B.K.S., indicated some of the difficulties to be overcome; substantial agreement was given by the B.T.-H. Co.[116].

There was, therefore, some surprise when the Philips Lamp Co. demonstrated the projector above-mentioned, whose unique design is, of course, made possible by the use of discharge lamps[117]. A very high efficiency is claimed, but I gather that the correction for the discontinuous spectrum of the lamp forms an integral part of the projector.

Prior to the demonstration of this machine, I wrote an article summarising these difficulties and advantages, in which I mentioned also a different type of discharge lamp, developed by Osram in Germany, in which the discharge is spherical rather than linear, a form having obvious practical advantages[118]. In America, however, the spokesman of one of the leading lamp manufacturers sees little immediate prospect of the adoption of the discharge lamp for projection.

Rectifier Advance

In the direction of arc rectifiers, the use of a ballast resistance may be considered definitely an outmoded principle. Practically every firm has now produced a rectifier embodying some form of current control without the need for a high line voltage and its consequent inefficiency. These control systems are either reactive, such as Hewittic[119] and presumably also B.T.-H.[120] (although this circuit has not been published), or employing a resonant circuit, as in the Westinghouse metal rectifier, which gives a very exact control of arc current, very nearly independent of the gap[121].

Screen Construction

Promises of a greatly increased projection efficiency are made by a new principle of screen construction, demonstrated for television purposes[122] and also for the showing of lenticular colour films in Germany[123]. It embodies optically calculated lenses or mirrors, which confine the reflected light to the actual seating area of the auditorium, giving a specular instead of diffuse reflection.

Of more immediate interest is the requirement made by the London County Council, that after June next all screens must be incombustible, or, in other words, metallic. The Stableford metal screen has for some time past been giving great satisfaction[124], and I recently examined the perforated metal screen marketed by Westone[125]. In fabric screens, an interesting development—no doubt equally applicable to metal screens—is the Hurley graduated screen, in which the perforations are closest in the centre and more distant at the edges of the picture, in an attempt to equalise the light over the surface of the screen[126]. A temporary installation of the Translux rear-projection system was made at Olympia[127].

An ingenious device for the kinema has been introduced by G.-B. Equipments, in the Multitone deaf-aid system. In this equipment, strips of copper foil under the carpet radiate speech currents, which are picked up by small amplifiers carried by the patron, who can thus sit in any part of the auditorium, and is not restricted to those seats fitted with special equipment[128].

Recession in Stereoscopy

Stereoscopy is a subject which appears to be losing its appeal for the inventor, although I personally still feel that its day will arrive. I believe I am correct in saying that a small kinema in France has for the past year been running with the Noaillon system, but since this system apparently necessitates a reconstruction of the seating area, and furthermore presents certain mechanical difficulties in the way of rapidly vibrating louvres in front of the screen, it is not likely to make any wide appeal[129]. The psychological aspects of stereoscopy were presented by J. Moir Dalzell in a particularly interesting paper in the *British Journal of Photography*, but it does not appear that psychological considerations will ever displace the primary requirement of two distinct images for the two eyes[130].

Sub-standard Possibilities

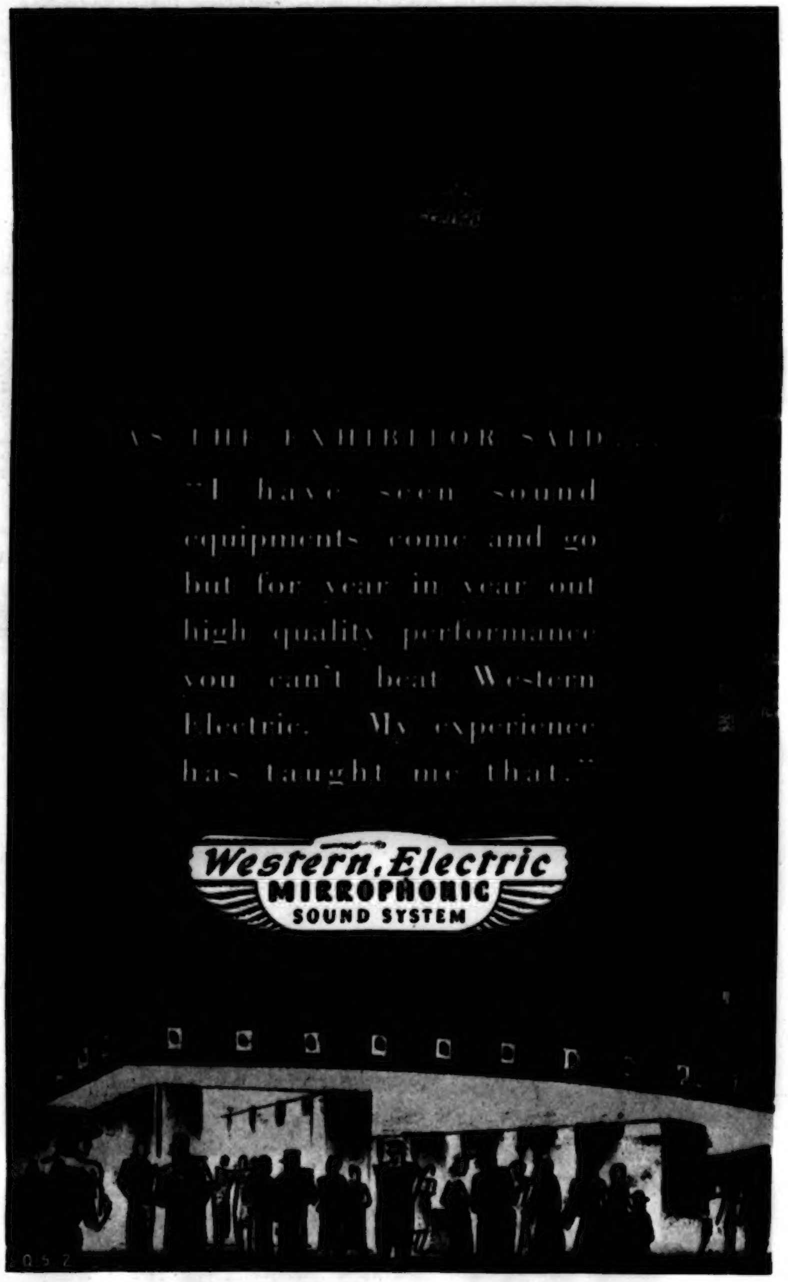
The sub-standard film world has been shaken by the attempts made by various local authorities to secure control of their exhibitions, on the pretext that slow-burning film is not non-inflammable. This is one of the first matters to be considered by the above-mentioned Home Office Committee, who will almost certainly refer to the specification issued in draft by the B.S.I., which specifies the requirements for slow-burning film[131].

The sub-standard film may well prove to be of wider interest than to the amateur and the advertiser; already two or three news theatres are fitted with 16-mm. projectors, which afford obvious advantages for the production of local topicals. In the field of education, the use of films is extending, and in Germany official regulations have been imposed covering numerous technical requirements of scholastic projectors[132]. Equipment combining the economy of the sub-standard film with the efficiency of professional apparatus has been designed for tuition purposes by the Regent Street Polytechnic[133].

A number of new projectors have been seen during the year, some of which were ably described by G. H. Sewell in a talk to the R.P.S. Two or three sound projectors I have already mentioned; on the Continent the Ericsson has, I learn, now been fitted with a Philips discharge lamp, giving great efficiency, but necessitating rather bulky equipment to include electrical control and water circulation[134].

I may usefully conclude this review by reference to a subject of interest both in the studio and the kinema—air conditioning. An interesting talk was given to the Guild of Projectionists by Z. K. Rivlin, of Frigidaire, on this subject[135], while in America two ingenious systems of dehumidification by chemical means have been described by the Pittsburgh Lectrodryer Corporation, using activated alumina[136], and the Surface Combustion Corporation, whose system employs lithium chloride[137].

REFERENCES 95, K.W., 20/10/38, p. 47; 96, Ideal Kinema, 4/38, p. 42; 98, Ideal Kinema, 12/38, pp. 38, 39; 99, Kinotechnik, 2/38, p. 32; 100, Tech. Ciné., 5/38, p. 1180; 101, Ideal Kinema, 14/4/38, p. 36; 102, J.S.M.P.E., 4/38, p. 463; 103, Ideal Kinema, 11/38, p. 50; 104, K.W., 23/6/38, p. 21; 105, K.W., 4/8/38, p. 31; 106, Phot. J., 9/38, p. 589; 107, Ideal Kinema, 1/38, p. 58; 103, Ideal Kinema, 10/37, pp. 42, 44; 109, Ideal Kinema, 6/38, p. 42; 110, Proj. J., 4/38, p. 6; 111, Ideal Kinema, 6/38, p. 39; 112, Ideal Kinema, 6/38, p. 36; 113, Ideal Kinema, 2/38, p. 46; 114, Ideal Kinema, 9/38, p. 29, 10/38, p. 30; 115, Kinotechnik, 2/38, p. [illegible]; 116, J.B.K.S., 1/38, p. 158; 117, K.W., 23/12/37, p. 33; 118, Ideal Kinema, 10/38, p. 34; 119, Ideal Kinema, 2/38, p. 40; 120, Ideal Kinema, 6/38, p. 38; 121, K.W., 3/3/38, p. 45, 10/11/38, p. 45; 122, Phot. Industrie, 17/8/38, p. 927; 123, J.S.M.P.E., 5/37, p. 447; 124, Ideal Kinema, 10/38, p. 33; 125, Ideal Kinema, 1/39, p. 50; 126, Better Theatres, 9/38, p. 35; 127, Ideal Kinema, 11/38, p. 50; 128, K.W., 19/5/38, p. 17; 129, Ideal Kinema, 2/38, p. 13; 130, B. J. Phot., 23/9/38, p. 596; 30/9/38, p. 611; 131, Ideal Kinema, 8/9/38, p. 25; 132, Phot. Industrie, 27/4/38, p. 515; 133, J.B.K.S., 1/39, p. 49; 134, Ciné. française, 25/11/38, p. xviii; 135, K.W., 7/7/38, p. 38; 136, J.S.M.P.E., 4/38, p. 449; 137, J.S.M.P.E., 4/38, p. 422.



AS THE EXHIBITOR SAID...

"I have seen sound equipments come and go but for year in year out high quality performance you can't beat Western Electric. My experience has taught me that."

Western Electric MIRROPHONIC SOUND SYSTEM

London and Provincial Trade Screenings

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., Jan. 19	6.30 p.m.	Cambridge	Stand Up and Fight	M-G-M	Robert Taylor	—
„ „ 19	11 a.m.	Own Theatre	Man from Music Mountain	British Lion	Gene Autry	U
„ „ 19	3 p.m.	Piccadilly	Nancy Drew—Detective	First National	Bonita Granville	U
„ „ 19	3 p.m.	Phœnix	The Last Warning	General F.D.	Preston Foster	A
„ „ 19	8.30 p.m.	Phœnix	Little Tough Guys in Society	General F.D.	Mischa Auer	U
Fri., „ 20	2 p.m.	Academy	Quai des Brumes	Unity Films	Jean Gabin	—
„ „ 20	3 p.m.	Cambridge	The Crooked Way	Pathe	Anne Nagel	—
„ „ 20	10.30 a.m.	Own Theatre	Souvenirs; Old Soldiers; Mother of Men; When Day is Done.	General F.D.	———	—
„ „ 20	3 p.m.	Piccadilly	The Night Hawk	British Lion	Robert Livingston	A
Mon., „ 23	3 p.m.	Cambridge	The Fifth Round	Pathe	Frankie Darro	—
„ „ 23	8.30 p.m.	Cambridge	What a Man	British Lion	Sydney Howard	U
„ „ 23	8.30 p.m.	Phœnix	The Duke of West Point; Wanderers of the Desert.	United Artists	Louis Hayward	—
Tues., „ 24	3 p.m.	Cambridge	Lawless Valley; Russian Dressing	RKO-Radio	———	—
„ „ 24	8.30 p.m.	Cambridge	Blackwell's Island	First National	John Garfield	A
„ „ 24	11 a.m. & 3 p.m.	Century Theatre	Pardon Our Nerve	20th Century-Fox	Lynn Bari	—
„ „ 24	7 p.m.	Phœnix	Zaza; Goonland; Silver Millions	Paramount	Claudette Colbert	—
„ „ 24	11.15 a.m.	Phœnix	Maternity; Sheep Dog	British Screen Service.	Hella Muller	A
Wed., „ 25	3 p.m.	Cambridge	Boy Slaves; Spirit of England; Hockshop Blues.	RKO-Radio	———	—
„ „ 25	8.30 p.m.	Cambridge	The Great Man Votes; Donald's Golf Game; March of Time No. 9	RKO-Radio	John Barrymore	—
„ „ 25	7 p.m.	Phœnix	Ambush; On With the News; Raising Canines.	Paramount	Gladys Swarthout	—
„ „ 25	10.30 a.m.	Own Theatre	Scouts to the Rescue; Hollywood Bowl; Music and Models; Going Places No. 56; Stranger than Fiction No. 57.	General F.D.	———	—
Thur., „ 26	6.30 p.m.	Phœnix	Burn 'Em Up O'Connor	M-G-M	Dennis O'Keefe	—
„ „ 26	3 p.m.	Cambridge	The Vagabond Violinist; Stage Fright; Under a Gypsy Moon.	RKO-Radio	———	—
„ „ 26	8.30 p.m.	Cambridge	Me and My Pal	Pathe	———	—
„ „ 26	3 p.m.	Piccadilly	Torchy Gets Her Man	First National	Glenda Farrell	—
„ „ 26	11 a.m., 3 p.m. and 8.30 p.m.	Century Theatre	Charlie Chan in Honolulu	20th Century-Fox	Sidney Toler	—
Fri., „ 27	3 p.m.	Cambridge	Tarnished Angel; Beaux and Errors; Styles and Smiles.	RKO-Radio	———	—
„ „ 27	8.30 p.m.	Cambridge	I Am a Criminal	Pathe	———	—
Tues., „ 31	8.30 p.m.	Cambridge	The Sisters	First National	Errol Flynn	—
			BIRMINGHAM			
Fri., Jan. 20	10.30 a.m.	West End	The Little Adventuress	Columbia	Edith Fellows	U
„ „ 20	10.30 a.m.	Futurist	Down in Arkansaw; S O S Coastguard (Eps. 1).	British Lion	Ralph Byrd	U
„ „ 20	10.45 a.m.	Olympia	They Drive by Night	First National	Emlyn Williams	A
Mon., „ 23	10.30 a.m.	Paramount	Stolen Life	Paramount	Elisabeth Bergner	A
Tues., „ 24	10.30 a.m.	Scala	Stand Up and Fight	M-G-M	Robert Taylor	—
„ „ 24	2.45 p.m.	Bristol	The Mikado	General F.D.	Kenny Baker	U
„ „ 24	10.30 a.m.	Forum	The Strange Case of Dr. Meade	Columbia	Jack Holt	A
„ „ 24	10.30 a.m.	Futurist	I Stand Accused	British Lion	Robert Cummings	A
Wed., „ 25	10.30 a.m.	Futurist	The Night Hawk	British Lion	Robert Livingston	A
„ „ 25	10.45 a.m.	Scala	Heart of the North	First National	Patric Knowles	U
„ „ 25	10.30 a.m.	Paramount	Zaza	Paramount	Claudette Colbert	—
Thur., „ 26	10.30 a.m.	Paramount	Ambush	Paramount	Gladys Swarthout	—
„ „ 26	10.30 a.m.	Scala	What a Man	British Lion	Sydney Howard	U
„ „ 26	10.45 a.m.	West End	The Last Warning	General F.D.	Preston Foster	A
			CARDIFF			
Fri., Jan. 20	2.45 p.m.	Park Hall	The Mikado	General F.D.	Kenny Baker	U
„ „ 20	11 a.m.	Empire	The Strange Case of Dr. Meade	Columbia	Jack Holt	A
„ „ 20	10.45 a.m.	Park Hall	Nancy Drew—Detective	First National	Bonita Granville	U
Tues., „ 24	11 a.m.	Park Hall	The Little Adventuress	Columbia	Edith Fellows	U
„ „ 24	11 a.m.	Empire	Storm Over Bengal	British Lion	Patric Knowles	U
„ „ 24	10.45 a.m.	Odeon	The Last Warning	General F.D.	Preston Foster	A
„ „ 25	10.45 a.m.	Park Hall	His Exciting Night	General F.D.	Charlie Ruggles	U
Wed., „ 25	11 a.m.	Empire	Blondie	Columbia	Arthur Lake	U
„ „ 25	11 a.m.	Capitol	Down in Arkansaw	British Lion	Ralph Byrd	U
„ „ 25	10.45 a.m.	Olympia	Blackwell's Island	First National	John Garfield	A
Thur., „ 26	11 a.m.	Empire	Mr. Moto's Last Warning	20th Century-Fox	Peter Lorre	—
			EXETER			
Sun., Jan. 22	2.45 p.m.	Odeon	The Mikado	General F.D.	Kenny Baker	U
			GLASGOW			
Fri., Jan. 20	11 a.m.	Green's Playhouse	The Little Adventuress	Columbia	Edith Fellows	U
„ „ 20	11 a.m.	La Scala	Storm Over Bangal	British Lion	Patric Knowles	U
Tues., „ 24	10.45 a.m.	Picture House	Mr. Moto's Last Warning	20th Century-Fox	Peter Lorre	—
„ „ 24	10.45 a.m.	La Scala	The Mikado	General F.D.	Kenny Baker	U
„ „ 24	11 a.m.	Cranston's P.H.	I Stand Accused	British Lion	Robert Cummings	A
Thur., „ 26	11 a.m.	Cranston's P.H.	The Night Hawk	British Lion	Robert Livingston	A
„ „ 26	10.45 a.m.	Paramount	Brother Rat	First National	Wayne Morris	A
„ „ 26	10.45 a.m.	La Scala	The Last Warning	General F.D.	Preston Foster	A
„ „ 26	11 a.m.	Argyle P.H.	On the Air	Equity British	Dave Burnaby	U
„ „ 26	10.45 a.m.	Paramount	Stolen Life	Paramount	Elisabeth Bergner	A
			LEEDS			
Fri., Jan. 20	10.45 a.m.	Rialto	His Exciting Night	General F.D.	Charlie Ruggles	U
„ „ 20	11 a.m.	Tower	So This is London	20th Century-Fox	Alfred Drayton	A
Tues., „ 24	11 a.m.	Rialto	On the Air	Equity British	Dave Burnaby	U
„ „ 24	11 a.m.	Tower	Stand Up and Fight	M-G-M	Robert Taylor	—
„ „ 24	11 a.m.	Scala	What a Man	British Lion	Sydney Howard	U
„ „ 24	11 a.m.	Paramount	Stolen Life	Paramount	Elisabeth Bergner	A
Wed., „ 25	10.45 a.m.	Paramount	The Mikado	General F.D.	Kenny Baker	U
„ „ 25	10.30 a.m.	Tower	Down in Arkansaw; S O S Coastguard.	British Lion	Ralph Byrd	U
„ „ 25	10.45 a.m.	Ritz	Brother Rat	First National	Wayne Morris	A
Thur., „ 26	11 a.m.	Scala	Storm Over Bengal	British Lion	Patric Knowles	U
„ „ 26	11 a.m.	Tower	Pardon Our Nerve	20th Century-Fox	Lynn Bari	U
„ „ 26	10.45 a.m.	Rialto	The Last Warning	General F.D.	Preston Foster	A
„ „ 26	11 a.m.	Paramount	Zaza	Paramount	Claudette Colbert	—
			LIVERPOOL			
Fri., Jan. 20	11 a.m. & 3 p.m.	Own Theatre	Mr. Moto's Last Warning	20th Century-Fox	Peter Lorre	—
„ „ 20	11 a.m.	Futurist	Adventure in Sahara	Columbia	Paul Kelly	A
„ „ 20	11 a.m.	Majestic	Storm Over Bengal	British Lion	Patric Knowles	U
„ „ 20	10.45 a.m.	Scala	Brother Rat	First National	Wayne Morris	A
Tues., „ 24	11 a.m.	Futurist	Stand Up and Fight	M-G-M	Robert Taylor	—
„ „ 24	11 a.m.	Trocadero	The Night Hawk	British Lion	Robert Livingston	A
„ „ 24	10.45 a.m.	Scala	Heart of the North	First National	Patric Knowles	U
Wed., „ 25	11 a.m.	Trocadero	What a Man	British Lion	Sydney Howard	U
„ „ 25	10.45 a.m.	Majestic	Nancy Drew—Detective	First National	Bonita Granville	U
„ „ 25	10.45 a.m.	Scala	His Exciting Night	General F.D.	Charlie Ruggles	U
„ „ 26	11 a.m. & 3 p.m.	Own Theatre	Pardon Our Nerve	20th Century-Fox	Lynn Bari	U
„ „ 26	10.45 a.m.	Scala	The Last Warning	General F.D.	Preston Foster	A
Thur., „ 26	10.45 a.m.	Futurist	Blackwell's Island	First National	John Garfield	A
			MANCHESTER			
Fri., Jan. 20	11 a.m.	Theatre Royal	On the Air	Equity British	Dave Burnaby	U
„ „ 20	11 a.m.	Deansgate	So This is London	20th Century-Fox	Alfred Drayton	A
„ „ 20	10.45 a.m.	Gaumont	Trade Winds	United Artists	Frederic March	A
Tues., „ 24	11 a.m.	Deansgate	Mr. Moto's Last Warning	20th Century-Fox	Peter Lorre	—
„ „ 24	11 a.m.	Theatre Royal	Storm Over Bengal	British Lion	Patric Knowles	U
„ „ 24	10.45 a.m.	Market St. P.H.	Brother Rat	First National	Wayne Morris	A
Wed., „ 25	11 a.m.	Theatre Royal	I Stand Accused	British Lion	Robert Cummings	A
Thur., „ 26	2.45 p.m.	Theatre Royal	The Mikado	General F.D.	Kenny Baker	U
„ „ 26	10.30 a.m.	Theatre Royal	Man from Music Mountain	British Lion	Gene Autry	U
„ „ 26	10.30 a.m.	Theatre Royal	Riders of the Black Hills	British Lion	Three Mesquiteers	U
„ „ 26	10.45 a.m.	Deansgate	Nancy Drew—Detective	First National	Bonita Granville	U
„ „ 26	10.45 a.m.	Market St. P.H.	Burn 'Em Up O'Connor	M-G-M	Dennis O'Keefe	—
			NEWCASTLE			
Fri., Jan. 20	10.45 a.m. & 3 p.m.	Own Theatre	Mr. Moto's Last Warning	20th Century-Fox	Peter Lorre	—
„ „ 20	2.15 p.m.	Essoldo	The Mikado	General F.D.	Kenny Baker	U
„ „ 20	10.45 a.m.	Essoldo	Heart of the North	First National	Patric Knowles	U
Tues., „ 24	11 a.m.	Essoldo	What a Man	British Lion	Sydney Howard	U
„ „ 24	10.45 a.m.	Grainger	His Exciting Night	General F.D.	Charlie Ruggles	U
Wed., „ 25	11 a.m.	Essoldo	Storm Over Bengal	British Lion	Patric Knowles	U
„ „ 25	10.45 a.m.	Tatler	The Last Warning	General F.D.	Preston Foster	A
„ „ 25	10.30 a.m.	Paramount	Stolen Life	Paramount	Elisabeth Bergner	A
Thur., „ 26	10.30 a.m.	Westgate	Down in Arkansaw; S O S Coastguard (Eps. 1).	British Lion	Ralph Byrd	U
„ „ 26	10.30 a.m.	Paramount	Zaza	Paramount	Claudette Colbert	—
			NOTTINGHAM			
Sun., Jan. 22	6.45 p.m.	Scala	Dawn Patrol	Warner	Errol Flynn	—
Wed., „ 25	2.45 p.m.	Futurist	The Mikado	General F.D.	Kenny Baker	U
„ „ 25	10.45 a.m.	Scala	What a Man	British Lion	Sydney Howard	U
Thur., „ 26	11 a.m.	Ritz	Stand Up and Fight	M-G-M	Robert Taylor	—
„ „ 26	10.45 a.m.	Scala	Storm Over Bengal	British Lion	Patric Knowles	U
			SHEFFIELD			
Fri., Jan. 20	10.45 a.m.	Central P.H.	Heart of the North	First National	Patric Knowles	U
Tues., „ 24	11 a.m.	Union St. P.H.	So This is London	20th Century-Fox	Alfred Drayton	A
„ „ 24	10.30 a.m.	Cinema House	Down in Arkansaw; S O S Coastguard (Eps. 1).	British Lion	Ralph Byrd	U
Wed., „ 25	11 a.m.	Central P.H.	Stand Up and Fight	M-G-M	Robert Taylor	—
„ „ 25	11 a.m.	Regent	What a Man	British Lion	Sydney Howard	U
Thur., „ 26	11 a.m.	Cinema House	I Stand Accused	British Lion	Robert Cummings	A
„ „ 26	11 a.m.	Regent	Burn 'Em Up O'Connor	M-G-M	Dennis O'Keefe	—

LOOK OUT! FOR IMPORTANT ANNOUNCEMENT NEXT WEEK

THE DEMAND FOR KALEE INCREASES DAILY!

KALEE LTD., 60/66, WARDOUR ST., W.1
Gerrard 5137

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ··· PHONE CENT.5289

This Made-to-Measure Uniform by Beever's

Factory Price By Post from— 32/-

Write for Measurement Form and Coloured Illustrations of New, Attractive Uniform Dresses for Cinema Attendants. Seven shades of Huddersfield Fine Worsted; light, very hard-wearing cloths.

Made in Beever's Huddersfield Factory and sold by post at Factory prices. Send for Styles, Cloth Patterns and Measurement Forms.

Inquiries Invited for Doormen's and Firemen's Uniforms.

JAMES BEEVER & CO., LTD.,
25, BROOK ST., HUDDERSFIELD.
Uniform makers for 70 years.

The Complete Projectionist
by
R. Howard Cricks, F.R.P.S.

SECOND EDITION

A completely revised edition of this wonderful text book. It incorporates details of all the new systems and innovations introduced since 1934.

Price 5/4 *post free.*

Odhams Technical Book Dept.,
85/93, Long Acre, London, W.C.2

KINEMATOGRAPH WEEKLY, Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 „ „ „ 10
26 „ „ „ 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

WANTED, experienced Manager for kinema 60 miles from London.—Full details of past experience, age, salary and copy references to D., Box 841, Kinematograph Weekly.

WANTED, Manager or Assistant Manager for Midland town.—State capabilities, experience and terms.—S., Box 830, Kinematograph Weekly.

MANAGER REQUIRED, A LIVE WIRE, with full up-to-date ideas; small kinema, London Central; splendid opportunity for right man. References essential. State age, experience and salary (treated in strict confidence).—V., Box 833, Kinematograph Weekly.

WANTED, first-class Chief Electrician; must have thorough knowledge of electrical equipment; theatre experience essential.—Apply, with copy references and stating terms, to General Manager, Alhambra Theatre, Glasgow.

WANTED, by West Wales kinema, experienced Operator-Electrician (Western Electric system); also Second Operator.—Apply in writing, stating age, experience and salary required (copy testimonials) to Box C.840, Kinematograph Weekly.

A WELL-KNOWN and first-class Chocolate House having established connection with all leading circuits, requires a Junior Traveller for Yorkshire, Lancashire and the North of England. Preference will be given to man having own car and already calling on theatres. Full particulars of present position, age and experience and salary required should be given, which will be treated in strictest confidence. — Write, A., Box 838, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER DESIRES CHANGE; FULLY CONVERSANT ALL BRANCHES; SOLE CONTROL OR INSTRUCTIONS; SALARY OR SALARY AND COMMISSION; DISTANCE NO OBJECT.—L., BOX 823, KINEMATOGRAPH WEEKLY.

MANAGER (42) desires position; 18 years' kinema experience; thoroughly competent all branches; excellent testimonials; bond; large or small hall; anywhere.—Manager, 17, Vincent Road, Hounslow West.

RETIRED Exhibitor, over 20 years' experience, wishes to re-enter the trade as Circuit Manager or Viewer and Booking Manager; all inquiries replied to, and strictly confidential.—V., Box 808, Kinematograph Weekly.

MANAGER OR CIRCUIT MANAGER
JUST SOLD OWN THEATRE TO CIRCUIT. OPEN TO FIRST - CLASS OFFERS. TWENTY YEARS' EXPERIENCE SUPER CINEMAS, VARIETY, CAFES, DANCE HALLS.
T., BOX 831, KINEMATOGRAPH WEEKLY.

MANAGER, thoroughly experienced; theatres and kinemas; excellent refs.; instructions or control; showman; at liberty now; anywhere; married.—W., Box 834, Kinematograph Weekly.

MANAGER requires position; present post two years, super-kinema; willing to make investment; small hall preferred.—Z., Box 837, Kinematograph Weekly."

MANAGER or Operator; engagement wanted; used circuit halls; full experience; anywhere; accept small salary.—F., Box 843, Kinematograph Weekly.

SOLO Organist; young, smart, capable; good personality; just disengaged; slide interludes; accom., etc.; four years' super-kinema experience.—E., Box 842, Kinematograph Weekly.

SOLO Organist vacant, guest week or season. January 8, Rialto, Coventry, Manager Bernard Smith: "My congratulations, Archie: very good show!" At Regal, Coventry: "My patrons delighted with your interludes at Hammond oragn." Manager, Albert Hughes. "Best wishes."—Archie, 40, Dugdale Road, Coventry.

EXPERIENCED Solo Organist requires post; audition if necessary. Large library, slides, etc.—Y., Box 836, Kinematograph Weekly.

REPRESENTATIVE, well connected throughout the country, desires to make contact with firms having good product to offer; advertiser has unrestricted scope for salesmanship.—W., Box 809, Kinematograph Weekly.

CHIEF OPERATOR; MIRROPHONIC, B.T.-H., B.T.P. EXPERIENCE; H.I., L.I.; EXCELLENT REFERENCES; ANYWHERE.—WRITE, U., BOX 832, KINEMATOGRAPH WEEKLY.

OPERATOR-Electrician-Engineer; 25 years' experience; crude oil, gas engines, W.E., RCA Mirrophonic.—15, Avon View, Devizes.

CHIEF Projectionist, any equipment; excellent references; 16 years' experience.—A. J. Turner, "Hazelmere," Gregory Road, Hedgerley, Bucks. 'Phone: Farnham Common 200.

OPERATOR-ELECTRICIAN desires change to South of England.—Write, Q., Box 828, Kinematograph Weekly.

KINEMA Operator requires position; 10 years' experience; first-class references. T. T. —Particulars R., Box 829, Kinematograph Weekly.

PIN-O-LITE
PERFORATED SCREENS
43-49, HIGHAM STREET,
WALTHAMSTOW, E.17.
Telephone: LARkswood 1061-2.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

FOR SALE AND WANTED

LENSES, all sizes and makes, new and second hand, supplied on approval and part exchange.

SEATS bought, sold, exchanged, re-covered and fitted.

MIRRORS and CONDENSERS, all types, below list prices. Mirrors re-silvered.

INTERMITTENT SPROCKETS to fit Kalee machines. Guaranteed perfect. 17s. 6d. Supplied on approval.

BALDWIN CINEMA SERVICE, LTD.,
22, Parsonage, Manchester.
'Phone: Deansgate 2311/2.

GYROTONE, LTD., COLESHILL, BIRMINGHAM, for complete Talking Picture Equipment—Static Rectifiers, Modern all mains Amplifiers, Projectors, Terms, exchanges. Prices from £175 for complete equipments, free installation, maintenance. Proprietors of the Morrison Sound System. 'Phone: Coleshill 69.

GEORGE PALMER'S LATEST POLICY.
SALE OR EXCHANGE.
ALL GOODS SENT ON APPROVAL.
TIP-UP SEATS EX WEST END THEATRES.
PUCK A. SPROCKETS, ALL SIZES, EACH, 14/6.
BRAND-NEW MIRRORS, 5¼" DIA., 8/6; 8", 25/-.
MIRROR ARC CARBONS, LESS 25%, NOT 5%
BEST MAKES KINE. LENSES OR 10%.
TAYLOR HOBSON, ROSS, DALLMEYER AND
SALE OR EXCHANGE. BUSCH.
KALEE NO. 8, ALSO ROSS REAR SHUTTER
MECHANISMS, ALSO FRONT SHUTTER MECHS,
ARMS WITH BOXES. ARC LAMPS
OF ALL MAKES AND SIZES.
PEDESTAL STANDS, RESISTANCES.
REWINDERS, FIRE EXTINGUISHERS.
FILM STORAGE CABINETS, ALSO
ALL MAKES OF SPOOLS AT
CHEAP CASH PRICES OR EXCHANGE.
CONTENTS OF 1,500-SEATER FOR SALE.
G. P., 89, WARDOUR STREET,
LONDON, W1. GERRARD 4796.

BALLOONS

BALLOONS, 24-in., printed with your advertisement, 7s. per gross, 5 gross 32s. 6d. Send for list of Novelty Balloons, Printed Pencils and Carnival Novelties.—Surrey Rubber Co., Church Road, Ashtead, Surrey.

PRESTON FILM SERVICE
LARGE STOCK OF FILMS FOR SALE
Write for Lists
Also SECOND-HAND ZINC FILM TANKS
Various sizes.
CINEMA SCREEN CLOTH FOR SALE
Write for Sample.
PICTUREDROME, BRACKENBURY PLACE, PRESTON.
'Phone: 5465.

MAPLE & CO. LTD.,
Cinema & Theatre Specialists,
5, GRAFTON STREET,
OLD BOND STREET,
LONDON :: W.1.
Tel. No.: REGENT 4685.

MAPLES	MAPLES REQUIRE URGENTLY	MAPLES
Undertake highly confidential and intricate negotiations.	Large and small Cinemas and Theatres for substantial buyers and Lessees.	Have a world-famed reputation for integrity and straightforward dealing.

All communications: J. ROWLAND SALES (a lifelong experience in the amusement business), Manager, Cinema and Theatre Estates Dept.

KINEMAS FOR SALE & WANTED

FOR SALE, LUXURY KINEMA IN IMPORTANT INDUSTRIAL CENTRE; OVER 1,200 SEATS; KALEE PROJECTORS; MIRROPHONIC; BEST FITTINGS; ACCOUNTS OPEN TO PRINCIPALS; FREEHOLD; NO AGENTS.—APPLY, X., BOX 835, KINEMATOGRAPH WEEKLY.

KINEMA TO RENT.
On Outskirts of Large Provincial Town. An Attractive Proposition. Ideal for Owner-Manager. Seating 550. Recently Modernised and Redecorated Throughout. Low Rent. Small Premium Secures.
Sole Agents: HAMPTON AND SONS, LTD (Kinema and Theatre Dept.), 6, Arlington Street, St. James's, S.W.1. 'Phone: REGent 8222.

THEATRE SEATS

2,000 SECOND-HAND and reconditioned Seats for sale, knock-out prices; new covers, any colour.—B., Box 839, Kinematograph Weekly.

MODERN TIP-UP SEATS

Thousands of second-hand and reconditioned seats for sale. Sprung edge, latest pattern, all at keen prices. Replacements in seats, backs, standards and armpads. Cash allowances made for your old seats.

Carpets, Mirrors, Electric Light Fittings, Fire Equipment, Fire Pails, Roll Top Desks and Safes, etc.

Send your enquiries to:
JACK DORAN & CO.
176, Wardour St., London, W.1
Phone: Gerrard 3749.

SOUND SCREENS
Every Type
E. G. TURNER
43-49, HIGHAM ST., WALTHAMSTOW, E.17
Phone: LARKSWOOD 1061-2.

CINEMAS FOR SALE

HOME COUNTIES £4,000	**KENT FREEHOLD £13,000**
1,150 seater, rebuilt in recent years, situated in thickly populated district and playing to substantial business. The cinema is fully equipped, including stage and four dressing rooms. Long lease.	The cinema is of beautiful elevation and was erected a few months ago. Occupying a solo situation, the House offers considerable scope. Mortgage could be arranged.

FULL PARTICULARS FROM WAY & WALLER THE SOLE AGENTS

Clients ready to acquire Cinemas in all parts of the United Kingdom

WAY & WALLER
7, Hanover Square, W.1
Mayfair 8022 (10 lines).

TEA ROOM TABLES & CHAIRS
for Cinema Cafes, Lounges, etc.

Tops in Glass, Tiles, Rubber, Lino, plain or coloured.

Send for lists or visit our Showrooms.

KAFA TABLE CO. 66/70 GT. EASTERN ST., LONDON, E.C.2. (Bishopsgate 6773).

BOOKS ON SOUND

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND MOTION PICTURES RECORDING AND REPRODUCING. By James R. Cameron. A new book of 320 pages and about 200 photographs and diagrams, covering the making and showing of sound motion pictures from the time the script is handed the director to the actual showing of the picture in the theatre. Covers Recording, Monitoring, Editing, Re-recording, Optical Printing, Recording Equipment, etc., etc. Reproducing, Equipment necessary for same. The book is right up to the minute, covering W.E. Mirrophonic, RCA new High Fidelity—Ultra-Violet Recording and Reproducing, Magnetic Recording, etc. Second Edition. New size—new data—new type. Completely revised (July, 1937). Price £1 11s 6d, post free from Odhams Press Ltd., Technical Book Dept., 85/93, Long Acre, London, W.C.2.

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Metro-Goldwyn-Mayer Pictures, Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.

	PAGE
Associated British Film Distributors, Ltd.	14
Associated British Picture Corpn., Ltd.	14
Beever, J., and Co., Ltd.	69
British Lion Film Corpn, Ltd.	ii-v
British Screen Service, Ltd.	46
Champion, C. H., and Co., Ltd.	63
First National Film Distributors, Ltd.	25-27
General Film Distributors	7-10
Kafa Table Co.	70
Kalee, Ltd.	69
Lazarus and Son, Ltd.	65
Maple and Co., Ltd.	70
Morgan Projected Publicity	67
Moy-Omnia	61
Paramount Film Service, Ltd.	58 & 59
Paterson, Ltd.	69
Pathé Equipment, Ltd.	64
Pathé Pictures, Ltd.	48-53
Pixton, Ltd.	63
Preston Film Service	70
RKO-Radio Pictures, Ltd.	i, 33-40
Turner, E. G.	70
Twentieth Century-Fox	57
United Artists Picture Corpn., Ltd.	13
Way and Waller	70
Western Electric Co., Ltd.	68

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd. by ODHAMS PRESS Ltd., Long Acre, W.C.
January 19, 1939